

GETTING THE MOST FROM YOUR RECORD-PLAYER

HiFi/Stereo review

A memoir of
SIR THOMAS BEECHAM

NOISE AND MUSIC:
Where is the dividing line?

How to install
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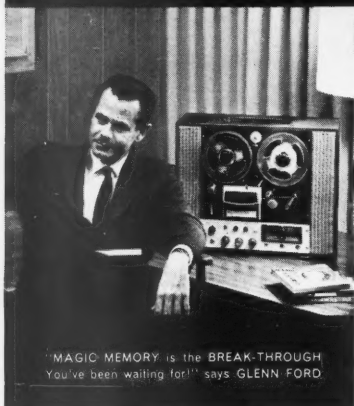
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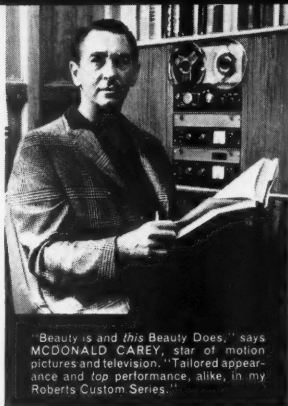
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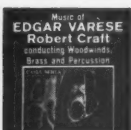
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2. Also: Sheik of Araby, When the Saints Go Marching In, etc. —San Fran. Chron.



170. You Made Me Love You, Mood Indigo, Poinciana, etc.



9. Sixteen selections. An exciting introduction to stereo



161. Also: When the Saints Go Marching In, Trolley Song, etc.



163. Twelve exciting selections of fiery Spanish rhythms



164. Actual interviews, time trials and race sounds



12. This brilliant musical painting is an American classic



1. "Most exciting reading I've ever heard" —High Fidel.



160. Also: Bijou, In a Little Spanish Town, etc.



55. Also: Arrividerci Roma; Oh, My Papa; Moonlight Love, etc.



18. A new recording of these 2 ever-popular Leonard Bernstein plays Gertrude



26. "Hamp" plays 12 of these 2 ever-popular Leonard Bernstein plays Gertrude



168. Chant to the God of Thunder, Primitive Fire, etc.



42. Also: Hawaiian War Chant, On the Beach at Waikiki, etc.



166. Caravan, Shish Kebab, Bacchanale, Persian Market, etc.



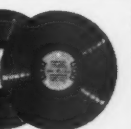
28. Also: The Song From Moulin Rouge, full of bounce and Ebb Tide, etc.



125. "Jolly pieces of brilliance" —High Fidel.



104&105 - Two Record Set (Counts as Two Selections). "Perfectly presented in all its power, scope, majesty" —St. Louis Globe



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- 10. SOUND OF MUSIC. Mary Martin and the Original Broadway Cast



167. Also: Sing, Sing, Sing (with a swing); Casbah, etc.



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168. Also: Stranger in Paradise, Besame Mucho, etc.

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TO RECEIVE YOUR 5 STEREO RECORDS FOR ONLY \$1.97 — mail the coupon at the right. Be sure to indicate which Club Division best suits your musical taste: Classical; Listening and Dancing; Broadway, Movies, Television and Musical Comedies; Jazz.

HOW THE CLUB OPERATES: Each month the Club's staff of music experts selects outstanding records from every field of music. These selections are fully described in the Club's entertaining and informative Magazine, which you receive free each month.

You may accept the monthly selection for your Division . . . or take any of the wide variety of other records offered in the Magazine, from all Divisions . . . or take NO record in any particular month. Your only membership obligation is to purchase as few as 5 records from the more than 200 to be offered in the coming 12 months. Thereafter, you have no further obligation to buy any additional records . . . and you may discontinue your membership at any time.

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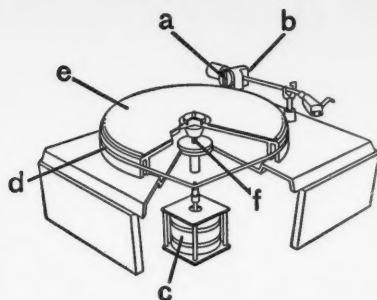
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1	20 161
2	26 162
3	27 163
8	28 164
9	42 165
10	46 166
12	55 167
13	62 168
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17	160 170
18	104&105*

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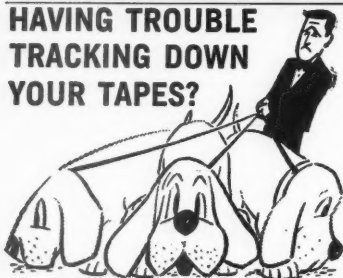
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**EDITORIALLY
SPEAKING**

by FURMAN HEBB

A NEW ERA for FM broadcasters and FM listeners began on April 20, when the Federal Communications Commission made its long-awaited decision to authorize a system for transmitting stereophonic program material on FM radio. The system selected, with minor modifications, was the multiplex system proposed by Zenith and General Electric. (Although they were developed independently, the Zenith and General Electric systems are essentially the same.) As of June 1, FM stations will be free to begin stereophonic transmissions on a regular basis.

Although this magazine had previously favored the Crosby system, one of the six that were under consideration by the FCC, it is our understanding that the G.E.-Zenith system is capable of achieving good technical quality. The choice between the systems was undoubtedly a difficult one to make, and at this point, we can only congratulate the FCC on its speed in coming to a decision.

To receive a stereo FM program, the listener who now owns a stereo system that includes an FM tuner need add only a multiplex adaptor. This device separates the transmitted signal into two channels, then mixes the two electronically to produce the right and left stereo channels. FM listeners who do not have an adaptor will continue to receive all FM programs in the customary way. Several companies plan to bring out multiplex adaptors very soon, and initial indications are that these will be priced from about \$40 to \$100.

We eagerly await the opportunity to hear FM stereo via the new system, and we look forward to the rapid spread of FM stereo facilities over the entire country. Never will we, as music lovers, have had it so good.

**Coming Next Month
in HiFi/STEREO REVIEW**

TWELVE STEREO AMPLIFIERS: PART I
A Laboratory Report

A NEW AGE OF MINSTRELSY
By Richard Dyer-Bennet

IS THE THIRD STREAM KILLING JAZZ?
"Yes" by Joe Goldberg "No" by Nat Hentoff

**GETTING THE MOST FROM YOUR
AMPLIFIER**
By Daniel von Recklinghausen

Best by Blindfold Test

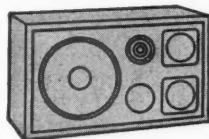
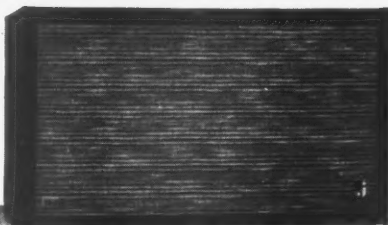
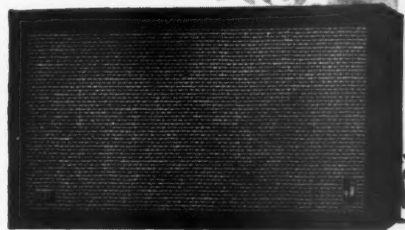
THE WIDELY ACCLAIMED **TF₃**

...THE PRECOCIOUS NEW **TF₂**

In the moment of truth, impartiality is paramount. The curtain is drawn and preference depends upon sound quality alone as judged by the listener.

In a recent test, both the widely acclaimed Jensen TF-3 and our precocious newcomer TF-2 were preferred above "rated" systems costing much more. So it's wise to be your own thinking-man about hi-fi speakers.

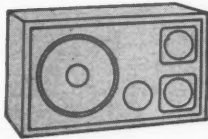
Be sure to hear the TF-3 and TF-2 ... they may well be the "best buy" for you in hi-fi speaker systems. Fine woods ... smart styling. For still more moneysaving, unfinished utility models are an intelligent choice ... paint, finish or build-in as you choose.



TF-3 4-speaker 3-way system. Covers the full frequency range with a full size Flexair® woofer in Bass-Superflex® enclosure, two coloration-free mid-range units, and the sensational Sono-Dome® Ultra-Tweeter. Choice of genuine oiled walnut or unfinished gum hardwood cabinetry. 13 1/4" x 23 3/4" x 11 1/2".

Oiled Walnut...\$99.50
Unfinished.....\$79.50

*T.M. Reg.



TF-2 3-speaker 2-way system. Also uses a full size Flexair® woofer for distortion-free bass response, plus two special direct radiator tweeters giving smooth, extended highs. Choose from two cabinetry styles: the oiled walnut or the economical unfinished gum hardwood. 13 1/4" x 23 3/4" x 11 1/2".

Oiled Walnut...\$79.50
Unfinished.....\$64.50



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JUNE 1961

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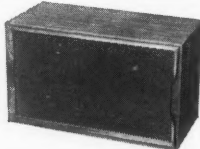
Smaller in size, yet acoustically as fine as its namesake, "Legato-Compact" is a singular achievement in design. Two 12" high compliance woofers cover 30-800 cps; a special exponential horn and high-frequency driver cover 800-22,000 cps. 800 cps network is factory assembled. Rates 30 watts program. Drives with 3 watts. 16 ohm Z. Modified infinite baffle design. 132 lbs.

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Kit AS-10M, mahog. fin. . . . \$6.50 dn., \$6 mo. . . . **\$64.95**

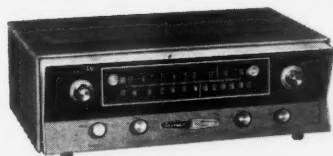
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HiFi/STEREO

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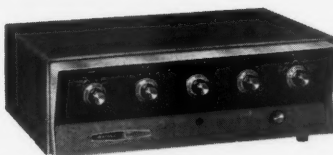


Heathkit AJ-11 AM/FM Tuner

Successor to the popular AJ-10, this new version features flywheel tuning, two "magic-eye" tuning indicators, adjustable FM automatic frequency control, AM "fidelity" switch for max. selectivity or fidelity, dependable 12 tube circuit, built-in power supply. 21 lbs.

Kit AJ-11... \$7 dn., \$7 mo... **\$69.95**

Assembled AJW-11...
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Here's the popular SA-2 model all dressed up in brand-new styling. Delivers 28 hi-fi rated watts (14 per channel) for plenty of power. Has clutched volume controls, ganged tone controls, 4 dual inputs. 28 lbs.

Kit AA-151...
\$6 dn., \$6 mo... **\$59.95**

Assembled AAW-151...
\$12 dn., \$11 mo... **\$119.95**

Here's a handsome matching pair for your new Heathkit stereo system! Both have new louvered wrap-arounds of luggage-tan vinyl-clad steel with contrasting charcoal-grey front panels framed with polished aluminum bezels... a regal new look to Heath's medium-price stereo line.



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With Cartridge and Diamond Stylus

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Kit AD-80C, Sonotone 8TA4-SD ceramic, diamond & sapphire... **\$37.95**

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ADA-80-1, 45 rpm adapter spindle, 1 lb... **\$2.95**



Big-Buy Portable 4-Track Stereo Tape Recorder

- 2 speeds—3 1/4" and 7 1/2" • 2 Tape control levers • All amplifiers & speakers included • Listen while recording • 2 "Eye" recording indicators • Assembled cabinet & mechanism

Value sensation of the year! Nothing more versatile, nothing at this quality level even close to this price! The AD-40 is a 3-way recorder; a self-contained unit for monophonic and 4-track stereo tape recording and playback, a hi-fi stereo center to amplify and control record players, tuners, etc., and a tape music source for separate hi-fi systems. Complete controls for tape functions, tone balance and level, monitoring while recording, and "pause" control for tape editing. All parts included for building electronic section. Turquoise and white styling. Less mic. 49 lbs.

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JUNE 1961

ORDERING INSTRUCTIONS: Fill out the order blank. Include charges for parcel post according to weights shown. Express orders shipped delivery charges collect. All prices F.O.B. Benton Harbor, Mich. A 20% deposit is required on all C.O.D. orders. Prices subject to change without notice. Dealer and export prices slightly higher.

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Finest Tuner In The Kit Industry!

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Kit AJ-30... 25 lbs. ... \$10 dn., \$9 mo... **\$99.95**

Assembled AJW-30... \$16 dn., \$14 mo... **\$159.95**

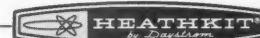


50 Watt Stereo Amplifier

- Hi-Fi rated at 25 watts per channel • Includes stereo preamps & power amps • 5 stereo inputs • Tape head input • Complete controls • Stereo speaker outputs • Mixed-channel center speaker output • Lighted panel • Luggage-tan vinyl clad louvered cabinet

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the giggles

■ Put one little girl together with something that tickles her funny bone—and out comes the purest, merriest of sounds. ■ We don't propose there's anything quite as nice. But we can tell you about another kind of purity of sound that's worth discovering. ■ Make your next tape recording on Audiotape. Then listen. ■ Audiotape . . . it's wonderful! It has less distortion, less background noise, more clarity, more range than other tapes, because it's made to professional standards. Let it be your silent (but knowing) partner in capturing fresh, clear, memorable sounds. (Like

Sissy's giggles, for instance.) ■ Remember: if it's worth recording, it's worth Audiotape. There are eight types...one exactly suited to the next recording you make.



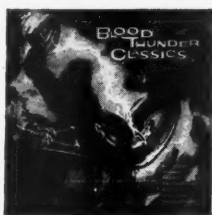
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TRADE MARK

"IT SPEAKS FOR ITSELF"

AUDIO DEVICES INC., 444 Madison Ave., N. Y. 22, N. Y.
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3 MUSICAL 3 BONANZAS

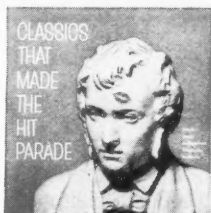
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"it speaks for itself" TRADE MARK

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JUNE 1961

HiFi Soundings



by DAVID HALL

A NEW JOB FOR THE RECORD CLUBS

ONE WELL-KNOWN fact of life in the record business is that retail dealers tend to concentrate their selling energies on the latest and most hotly publicized releases, whether or not these are artistically the best. Another is that record companies usually withdraw from circulation recordings that do not sell a certain number of copies during a given year. Furthermore, many recordings listed in the Schwann catalog are simply not to be found; the list of such non-obtainable items could be extended at length, and it would include a considerable quantity of worth-while music, much of it recorded by important artists.

The existence of this situation reflects the usual practice among both record dealers and record manufacturers, most of whom limit their basic inventories to recordings that are either new or in steady demand. The unfortunate result is that the many older releases of durable merit are in fact available only by fits and starts, when back orders build up to a point where it becomes worth while to press two or three thousand discs.

Thus the chamber-music enthusiast who wants a copy of, say, a Haydn recording by the Juilliard Quartet had better buy it when he has the chance. If he waits until his dealer's stock is exhausted, he may have to wait a month—or a year—before he sees it for sale again. For most record shops, whether by their owners' choice or by force of circumstances, are geared to make best sellers sell better rather than to serve the needs of those listeners who are trying to build carefully chosen libraries that draw on the richness of the whole recorded literature.

Is there any way of resolving this dilemma—a way that would make it economically practicable for record manufacturers to give devotees of fine performance ready access to the classics of recording, whether they date from last year or from as long ago as the mid-1920's?

There are, of course, such series as Angel's Great Recordings of the Century and RCA Victor's Vault Treasures, as well as the somewhat sporadic "The Art of . . ." releases on the Camden label. But it is hard to believe that these projects, admirable though they are, represent in plan any really long-term solution to the problem of keeping permanently available the treasures of the past. True, book publishers have attacked their analogous problem in a way that seems to be working out happily both for them and for the reading public. However, it would be premature, and a little rash, to suggest that all major record companies embark on such wide-scale low-price reissues as those of paperback books.

It seems more likely that the answer lies in the development of a specialty record club—or clubs—comparable in function to such enterprises as the Mid-Century Book Society. The time is ripe, it seems to us, for this powerful medium to be used on behalf of the best music and the best performances of the disc literature rather than that which happens merely to be currently the most popular, fashionable, or prestigious.

Within the past few years, a number of specialty record clubs have met with modest but steady success. Among them are the Louisville Orchestra First Edition Series, devoted to contemporary music; the Library of Recorded Masterpieces, currently specializing in Vivaldi, Corelli, and

THE MOST EXCITING EVENT IN THE HISTORY OF THE RECORDING INDUSTRY!

**PADEREWSKI, PROKOFIEV, BUSONI,
CORTOT, HOFMAN, GANZ, FRIEDMAN**

recorded at the piano with a feeling and presence

which has excited and astonished the music critics!

"... superbly engineered ... majestic presence

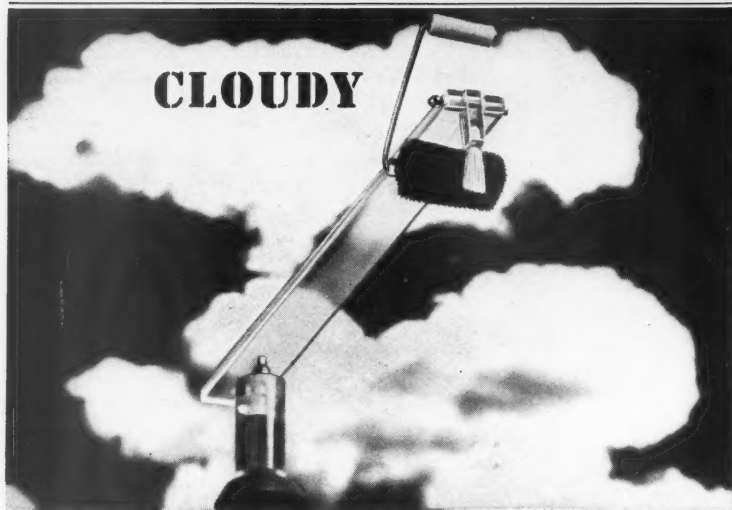
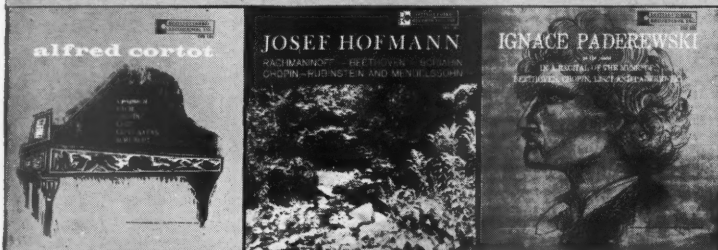
... fantastic bit of virtuoso playing ..."

Available at better record stores everywhere or write to

DISTINGUISHED RECORDINGS,

1650 Broadway, N. Y. 19, N. Y.

AMERICAN RECORD GUIDE, Feb. 1961



Does the music from your high fidelity system sound clouded by noise? Faithful reproduction requires that records be scrupulously clean.

After an exhaustive six-year test of record cleaning products, C. Victor Campos reports in the authoritative *American Record Guide*: "The only product that I have found which reliably cleans records is the 'Dust Bug', marketed by Electro-Sonic Laboratories (ESL)."

The automatic, *electrostatic* record cleaner is only \$5.75 (changer model \$4.75). Greatly increase the life of your entire record library for less than the cost of a single disc!



FOR LISTENING AT ITS BEST

Electro-Sonic Laboratories • Inc

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Haydn; and the Shakespeare Recording Society. More ambitious in scope and closer in its manner of operation to what we have in mind is the newly established Music Guild (111 West 57th St., New York 19, N. Y.), which is engaged in making available from both overseas and domestic sources recordings of major repertoire not otherwise available on American labels (Purcell's opera *The Indian Queen* is its *pièce de résistance* so far). Perhaps the most significant innovation of the Music Guild is its plan to have subscribers cast ballots indicating their preferences for future recordings in the fields of opera, oratorio, orchestral repertoire, and chamber music.

It is intriguing to think how such a plan might work if it were broadened to take in the vast number of meritorious recordings once available but now moldering on tape or on metal masters in storage vaults. Why would it not be possible to establish a specialty record club that, on the basis of membership ballot, could lease deleted or unavailable master recordings from the RCA Victor, E.M.I., British Decca, Deutsche Grammophon, and Concert Hall archives, as well as from independent European catalogs not represented in this country?

A club of this sort might be able to make available in LP format all of the best Wagnerian performances recorded by Lauritz Melchior, Maggie Teyte's recordings of French art songs, the Brahms violin sonatas played by Adolf Busch and Rudolph Serkin, Virgil Thomson conducting his own *Four Saints in Three Acts*, all six symphonies of Denmark's Carl Nielsen, the complete organ works of Olivier Messiaen played by their composer, the lieder and opera recordings of Heinrich Schlusnus—and so on.

Such recordings as these might not sell very well if they were simply offered to the casual across-the-counter shopper, in competition with the latest by Van Cliburn, Eugene Ormandy, David Oistrakh, Birgit Nilsson, and Dietrich Fischer-Dieskau. But they might well make their way, and profitably for all concerned, if presented through a specialty record club, which would bring them to the attention of a truly discriminating and enthusiastic sector of the music-loving and record-buying public. To what extent the major record makers would co-operate in such a scheme must remain for the moment a matter for thoughtful, if not necessarily hopeful, conjecture.

HiFi/STEREO

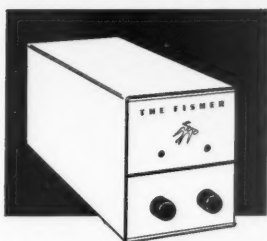
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FISHER MPX-100

Multiplex Stereo Adapter

WITH EXCLUSIVE

'Stereo Beacon'



You've read the thrilling news that the F.C.C. has finally approved Multiplex Stereo broadcasting on FM! Starting June 1st FM radio stations will be permitted to broadcast multiplex stereo—and FISHER is ready with the adapter you will need to enjoy this remarkable new stereo service!

The FISHER MPX-100 has the exclusive 'Stereo Beacon' that eliminates all confusion—locates the MPX broadcasting station immediately! One of the two jewel lights on the front panel is the 'Stereo Beacon' which flashes brightly whenever the tuning indicator reaches a station that is broadcasting in multiplex stereo! The second jewel light indicates when the unit is in operation. Only FISHER has 'Stereo Beacon'!

MPX-100 is self-contained and self-powered. It can be used with Fisher FM tuners, receivers and other tuners having wide-band ratio-detector design with MPX output. It can be placed side-by-side with your present tuner or amplifier. No additional inputs to your amplifier are necessary because of the feed-through connections of the MPX-100. The stereo balance control on the front panel permits easy adjustment to achieve optimum stereo separation and balance.

\$89.50

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21-37 44th Drive, Long Island City 1, N. Y.

Please send complete literature on the MPX-100 and Fisher tuners.

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EXPORT: Telesco International Corp., 171 Madison Ave., N. Y. 16, N. Y. • In Canada: Canadian Marconi

JUNE 1961

Letters to the editor

Bygone Pianists

● In Richard Anthony Leonard's article on "The Glorious Age of the Player Piano" (March, 1961), he comments that a player piano could give "an almost perfect illusion of a live performance." Is there not a way of reviving piano-roll performances by famous pianists of the pre-electric era in a manner similar to the "stereo enhancing" technique used by RCA to process old Toscanini recordings?

Granville Ramage
Atlanta, Georgia

About ten years ago, Columbia issued several LP discs of famous pianists and composers taken from Welte piano rolls made at the turn of the century. However, what passed for astonishing realism half a century ago did not prove musically convincing in an age of electronic recording techniques. The piano rolls, for all their technical refinements, lacked the nuance and delicacy to recall the true musical characteristics of the long-gone performers. Re-recordings could, of course, be made in stereo, but that would not make up for the inherent limitations of the piano roll.

Fischer-Dieskau

● Thank you and Martin Bernheimer for the excellent article on Dietrich Fischer-Dieskau in your April issue. It was one of the finest stories you have ever done.

One minor point: the generally accepted spelling for the past tense of the verb "to shine" is "shone," not "shown."

Tom Bishop
El Paso, Texas

● The Adriatic sun
shown down, shown down
(Let's have a bit of fun)
Brightly on the town—
Spell it how you will,
it rimes with moandown,
Love me for good or ill,
never leave me lone down.
We can't be champion spellers,
we only tone down
Clichés of riming fellers—
the sun shown down
From
Fischer's
bathroom
wall.

Dear HiFi/STEREO REVIEW, I married you for love, and I don't mind if you can't spell.

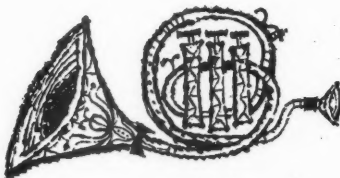
William B. Thomas
East Lansing
Michigan

Gigolo I

● After reading the editorial column in your April issue regarding our Gigolo I speaker system, it would have to be said that your judgment of the product was reached without a thorough and complete investigation of the unit, its raw materials, or its manufacturer.

The price of the Gigolo is made possible only by the direct distribution of the unit from the factory to the consumer, and because of the overwhelming demand that allows the mass production of the product. If the Gigolo was sold through dealers, as are competitive products, there would be a great loss in sales volume, therefore limiting production and increasing original factory cost two or three times, bringing our Gigolo into the price area of other bookshelf speaker systems.

Good evidence of the product's quality is the fact that we have over 20,000 satis-



fied customers who have purchased the Gigolo in the past four months alone, with virtually no returns—and we offer a money-back guarantee. I am quite sure that there are few companies in our industry who have sold that many units in a four-month period.

Another point you should know is that our facilities cover over 35,000 square feet, and we employ over seventy people in our operation. You will have to agree that we are a reasonably large manufacturer for this industry.

You refer to us as "newcomers," with an over-night accomplishment. In actuality, the Gigolo was sold for over two years before it was offered on a national basis, and A. E. S. has been registered for the past six years with the State of Ohio as a manufacturer of audio equipment. I do not think in an industry that has only been reasonably popular for about ten or twelve years, we can be considered a newcomer.

The reproducer used in the Gigolo is as fine a unit, with as much engineering development and quality control used in its manufacture, as is found in any quality speaker system. The enclosure is made of a newly developed all-wood material,

manufactured by America's largest producer of plywood products. This material is being used by people who make some of the industry's most expensive enclosures and systems. Its acoustical quality exceeds that of ply or solid wood. Its density is far greater than plywood. The material is completely free from voids and resists warpage. In short, it makes a far better speaker enclosure than any other type of wood product on the market today. One final point of interest, this material is 20% more expensive than fir plywood, which is used by many of our competitors in their unfinished models.

I do not think that an acoustical design with as many painstaking hours of experimental tests as were conducted to accomplish the Gigolo design should be taken quite so lightly by someone who did not even take the time to run a fair test. As to your personal likes or dislikes of the product, this you are entitled to.

Robert W. Renaudin
President
A. E. S., Inc

Our comments were not intended to denigrate the speaker manufactured by Mr. Renaudin's company, but to call attention to points that we felt our readers might misunderstand from reading the original advertisement. As we pointed out, the Gigolo seemed to us a good speaker for its price, and it still does.

The Bigger the Better?

● Your article on "The Big, Big Loudspeakers" (April, 1961) leaves the impression that sheer size contributes otherwise unattainable tonal characteristics. On the basis of experimental evidence obtained by matching a fifteen-cubic-foot infinite-baffle speaker with a compact AR-3, I challenge this notion. Except for the difference in efficiency (easily compensated for with the balance control) the big and the little speaker work well together in stereo, yielding basically similar sound. I think this does credit to both speakers and debunks the notion that bigger speakers are necessarily better.

James McCrea
Norwalk, Conn.

● Congratulations for having the guts to buck the current trend toward bookshelf speaker systems. Ten years ago I built a big corner horn driven by a fifteen-inch woofer, and none of the new shoe-box speakers can touch it for bass.

Rolf Heimer
York, Pa.

HiFi/STEREO

A. NEW ALTEC 309A AM/FM STEREO TUNER
... \$216.00 INCLUDING CABINET.

B. ALTEC 353A STEREO AMPLIFIER-PREAMPLIFIER
... \$225.00 WITH CABINET.

D. ALTEC 681A DYNAMIC MICROPHONE... \$36.00 LESS STAND.

COMPONENTS OF THE ALTEC 838A "CARMEL" SPEAKER SYSTEM (Available separately for custom installations):

C. ALTEC 838A "CARMEL" SPEAKER SYSTEM IN WALNUT OR MAHOGANY CABINET WITH MODERN LEGS (NOT SHOWN)
... \$297.00 * TRADITIONAL BASE SHOWN ... \$30.00.

ALTEC
LANSING CORPORATION

New ALTEC 414A Bass Speaker, \$54.00
New ALTEC 802D High Freq. Driver, \$63.00
ALTEC 811B Sectoral Horn, \$30.00
ALTEC 800E Dividing Network (not shown), \$46.50

COMPLETE ALTEC COMPONENT SYSTEM

SERIOUS STEREO IN THE MIDDLE PRICE RANGE...

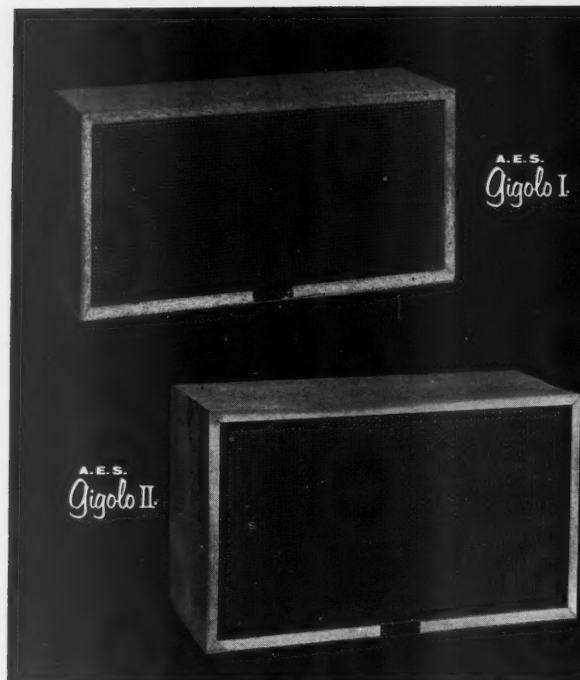
The complete ALTEC stereo component system shown is a representative selection from the widest high fidelity component line in the world! This system—and the individual ALTEC components that go into it—offers precise *Inter-Channel Balance* for stereo at its best. Serious stereo for serious listening; with each ALTEC high fidelity component designed, built, and tested to meet the same stringent engineering requirements as ALTEC professional sound equipment—the choice of professionals for over two decades. Hence, this exclusive ALTEC Guarantee of Performance: "Each ALTEC product is Guaranteed to meet or exceed its advertised or published performance specifications".

For ALTEC's free stereo catalog and informative Loudspeaker Enclosures Brochure, visit your ALTEC Distributor or write Dept. HF-6.

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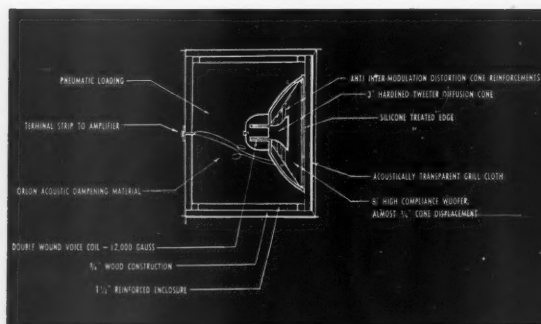
It is the belief of A. E. S. Inc., that we have developed the high fidelity industry's first performance duplicator, by this we mean, not just a unit to reproduce sound close to that of the real thing, but to give such a live performance that it would be considered not only reproduction but duplication, to the point of temporary deliverance to the live performance.

This may seem to be quite an elaborate statement, but along with our own opinion we have in the past two years had many customers who have purchased our Gigolo speaker write in and tell us of comparison tests conducted in their homes with originally purchased speaker systems costing in many cases well over \$100.00, these units considered to be the industry's finest. Although their original system was a fine piece of reproducing

equipment it was still only reproduced sound, where in the case of their newly purchased Gigolo the sound seemed to be alive.

This remarkable performance plus the fact that we have sold in the past two years thousands of Gigolos, on a 100% GUARANTEE, cash return basis and have received only .5% (one half of one percent) returns, should prove that this is not just another advertising claim but a reality.

In the past, we have guaranteed the Gigolo to sound better than any bookshelf speaker manufactured for home use on the market today regardless of price or your money back. We still make this offer and at the original price of \$15.00 each. Please place your order now to insure reasonably prompt delivery.



The GIGOLO I is constructed with a resonant resistant wood product of at least $\frac{3}{4}$ " thickness throughout. Its outside dimensions are: 24" long, 12" high, $9\frac{1}{2}$ " deep. The heavy construction and the fine workmanship suggest a value far exceeding its low, low price. All units sold on 100% money back Guarantee. Price \$15.00. Unfinished Only, F.O.B. Factory.

The GIGOLO II is made of the finest selected natural birch. All the wood used for the enclosure is at least $\frac{3}{4}$ " thick. Outside dimensions are 24" long, $13\frac{1}{2}$ " high, 12" deep. Our grill cloth is supplied by one of the country's largest manufacturers of acoustic grill material. Your GIGOLO II comes to you completely assembled and sanded ready for finishing in either blond, walnut, cherry, mahogany or ebony. All units sold on 100% money back guarantee. Price—\$49.50. Unfinished Only, F.O.B. Factory.



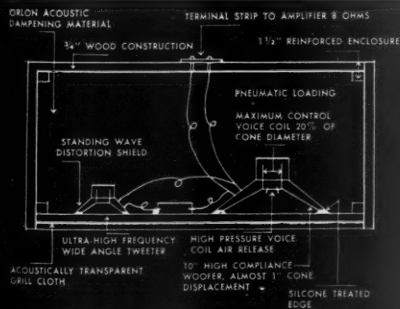
AND NOW IN ANSWER TO THE QUESTION OF SO MANY THRILLED GIGOLO OWNERS "IF THIS IS WHAT YOU CAN OFFER FOR \$15.00 WHAT CAN BE DONE FOR A REASONABLE AMOUNT MORE?" IN ANSWER TO THIS WE PRESENT THE GIGOLO II.

HERE IS A SYSTEM WITH THE ABILITY TO REPRODUCE SUCH REALISTIC SOUND, HANDLE LARGE AMOUNTS OF POWER AND REPRODUCE SUCH EX-

TENDED FREQUENCIES BOTH HIGH AND LOW THAT WE DO NOT RECOMMEND IT FOR HOME USE. A SYSTEM OF THIS TYPE WOULD MORE SUITABLY BE USED IN PROFESSIONAL APPLICATIONS, SUCH AS THEATRES, AUDITORIUMS, OR LABORATORIES, BUT FOR THOSE WHO FEEL THEY MUST HAVE SOUND REPRODUCING EQUIPMENT BEYOND THE LIMITS OF HUMAN PERCEPTION WE OFFER THE GIGOLO II FOR PUBLIC SALE.

SPECIAL NOTICE

All units purchased from A. E. S. Inc., either the recommended Gigolo I for home use, or the Professional Model Gigolo II, are completely covered by our 100% MONEY BACK GUARANTEE. Upon receipt of your Gigolo, if you find any of the statements made in this advertisement were misleading or untrue, or if your Gigolo is not completely satisfactory either in workmanship or performance, including reproducing frequencies and handling power beyond your requirements you may return this unit to the factory for full purchase price refund.



A. E. S. Inc.
3338 Payne Ave., Cleveland 14, Ohio

Gentlemen please ship.....Gigolo I—\$15.00 Each
.....Gigolo II—\$49.50 Each

I understand these units are guaranteed and if I am not satisfied I may return for a full purchase price refund.

Name

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City and State.....

Enclosed find check.....money order.....

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stereo hi-fi



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Two TF3—Jensen Spkr. Systems..... 159.00
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Quotations on
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YOUR
COST ...\$222.50

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12A 1200' Acetate	\$1.29	\$1.17	\$.99
18A 1800' Acetate	1.79	1.59	1.45
18M 1800' Mylar	2.09	1.99	1.85
24M 2400' Mylar	2.69	2.59	2.49

Any assortment permitted for quantity discount.
Add 15¢ per spool postage. 10¢ 24 or more.

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2 & 4 Track. Write for Complete Catalog FREE,
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DELUXE TAPE SPLICER Reg. \$8.50 Special \$3.95
STEREO HEADPHONES
WITH MATCH-UNIT " 31.90 " 14.95

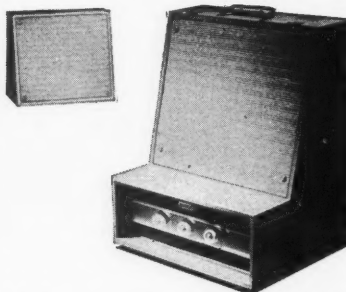
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8-inch speakers. One of the speakers is detachable and can be placed up to ten feet from the main unit.

Any program source—tape, tuner, or record player—may be plugged into the amplifier, making this portable unit a complete stereo sound system. Price: \$179.95. (Bell Sound Division, Thompson Ramo Wooldridge Inc., 555 Marion Road, Columbus 7, Ohio).

• **Dynaco's** TA-12 integrated tone arm and Stereodyne cartridge is joined by a bigger version, the TA-16, capable of playing 16-inch transcriptions.

The arm employs the Isodyne principle of inertial balance to attain dynamic equilibrium. This design maintains equal pressures on each side of the record groove regardless of the forces that tend to make tone arms slide inward.

The TA-16 is a gimbal-pivoted arm with a removable cartridge assembly that tracks at stylus pressures as low as one gram. Tracking error is less than 1°. A calibrated slide adjusts stylus pressure.

Operating with its integral Danish-made Dynaco Stereodyne cartridge, the TA-16



has a frequency response from 30 to 15,000 cps within 2 db, with 30 db channel separation up to 10,000 cps. The output is 7 millivolts per channel. Price: \$59.95. (Dynaco, Inc., 3912 Powelton Avenue, Philadelphia 4, Penna.)

• **Eico** introduces a new AM-FM stereo tuner, Model ST96, available either factory-wired or in kit form. Prewired, pre-aligned RF and IF stages in both the AM and FM sections aid assembly and eliminate alignment problems. Traveling tuning indicators serve as dial pointers.

The FM section employs a broad-band ratio detector and has defeatable AFC. The AM section has two alternate positions of band-width. Price: \$89.95 (kit); \$129.95 (factory-wired). (Eico Electronic Instrument Co., Inc., 33-00 Northern Blvd., Long Island City 1, N. Y.)

• **Lafayette** enlarges its line of low-price components with the LA-225, an all-in-one stereo FM-AM tuner and amplifier with 20 watts per channel output.

FM sensitivity is 1.5 microvolts for 20 db of quieting; defeatable AFC and connections for a multiplex adapter are provided. The AM tuner permits a choice of broad and sharp band-width, and comes with a



built-in ferrite loop-stick antenna. Both AM and FM sections have flywheel tuning and separate tuning indicators.

The amplifier's frequency response is from 20 to 30,000 cps ± 1 db at normal listening levels; channel separation is better than 50 db at 1,000 cps, and hum level is 65 db below full output on the magnetic phono channel.

The sixteen controls include facilities for blending the two channels. A jack accommodates stereo headsets. Dimensions: 17½ x 15 x 5½ inches. Price: \$174.95. (Lafayette Radio Corp., 165-08 Liberty Avenue, Jamaica 33, N. Y.)

• **Roberts** introduces a tape deck, the Model 199D, that employs essentially the same transport mechanism used in the Roberts 990 stereo tape recorder. It has Roberts' patented multiple-adjustment head that enables rapid, finger-tip selection of recording and playback functions.

The deck offers tape-head outputs for playing back two- and four-track tapes. It can also record both mono and stereo when it is used in conjunction with auxiliary electronic equipment.

Price: \$209.50. (Roberts Electronics, Inc., 829 North Highland Ave., Los Angeles 38, Calif.)

HiFi/STEREO

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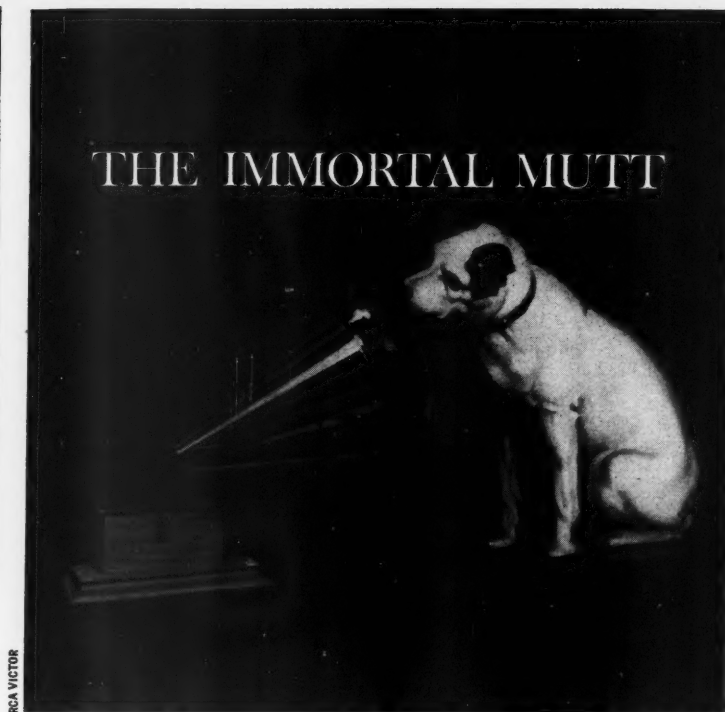
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RCA VICTOR

by Oliver Berliner

IT was a typically dreary English day in 1899 when a Mr. Francis Barraud presented himself at the office of the Gramophone Company in Hayes, Middlesex. A year earlier, the company had been granted the European rights to manufacture the lateral-cut records and the record players that had been designed and patented some eleven years before by Emile Berliner, a German-born inventor who was then living in Washington, D. C.

Barraud was an artist by profession, he explained to William Barry Owen, the enterprising American who headed the firm. Some years before, he had painted a picture of his late brother's dog, Nipper, listening to an old Edison hill-and-dale cylinder phonograph. He had called the painting "His Master's Voice." Many people had been amused by it, but no one—including the Edison interests—had ever offered to buy it. Just recently, a friend had suggested that the picture might be more salable if Barraud would bring it up to date, as it were, by painting in a shiny Gramophone Company brass horn to replace the dull black Edison trumpet. Because Barraud did not own a gramophone, he

had come to borrow a horn that he could use as a model.

The old gentleman got what he had come for, and a few days later he returned the horn, and brought along the newly revised painting. It showed a tableau that was to become familiar the world over—a small, mostly white dog, whose fox-terrier ancestors had obviously cared more for love than for the blessings of Kennel Club, peering with head cocked and ears lopped into what was now unmistakably the brass horn of a gramophone.

Whatever he may have thought of Nipper, Owen agreed that the gramophone horn looked striking, and he offered to purchase the painting if the artist would first paint over the mechanism of the Edison machine and substitute a likeness of what he had to sell: a Berliner "Improved Gramophone."

Barraud did as he was asked, and Owen bought the painting. It now hangs over the fireplace in the board room of Electric and Musical Industries, Ltd., the giant corporation that eventually grew out of the Gramophone Company. EMI executives can

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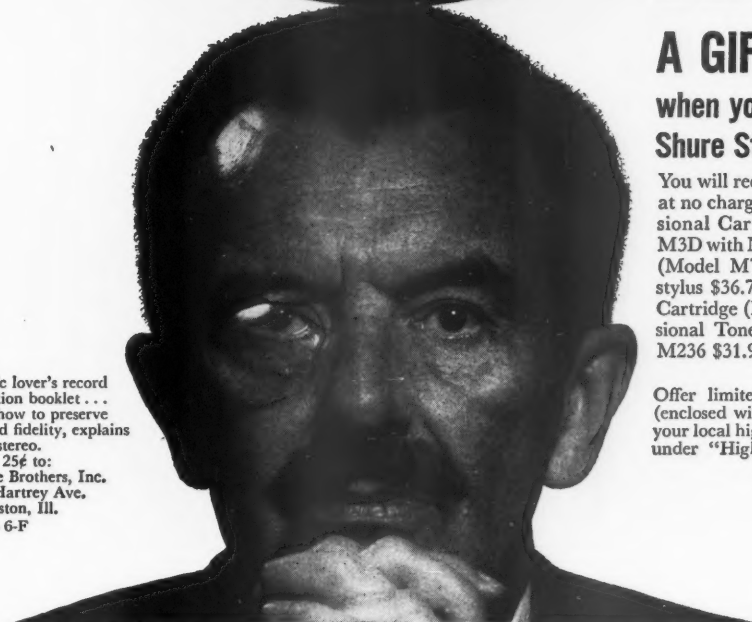
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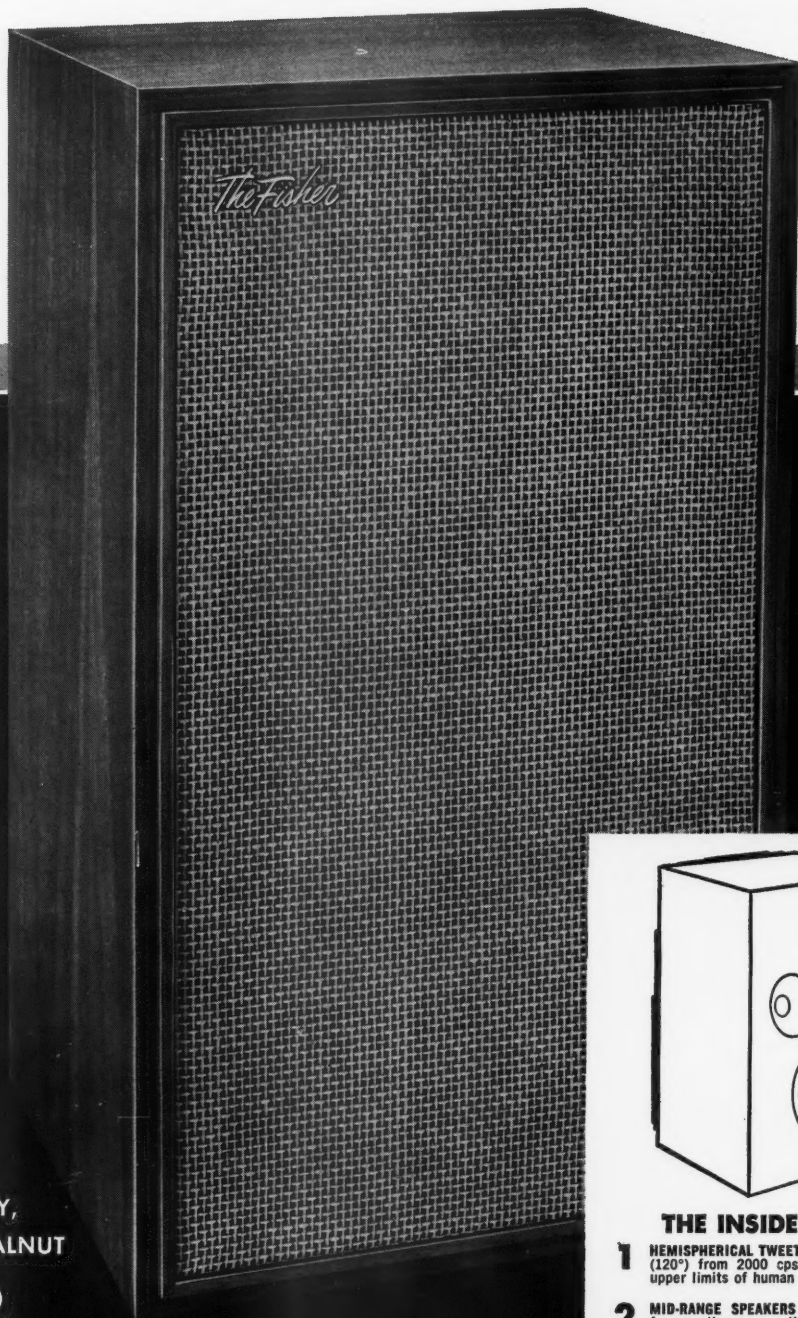
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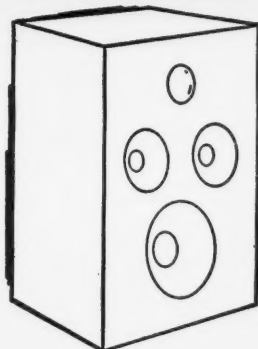


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CONTROLS: Infinitely variable Balance Controls for middle and high frequencies. *Calibrated* indicator plate permits setting for average and 'bright' room acoustics. Controls can be zeroed, if under special circumstances it is desired to use the Fisher XP-4 as a woofer only.

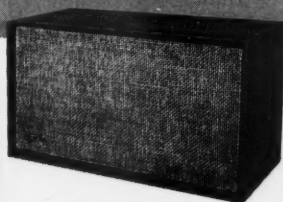
CROSSOVER: Professional-type, *three-way* crossover network uses heavy air-core coils for elimination of distortion at crossover frequencies and the protection of the middle and high frequency speakers.

IMPEDANCE: Output impedance is eight ohms.

FINISHES: Oiled Walnut, Cherry, Mahogany. Also in Clear Birch sanded finish, ready for staining.

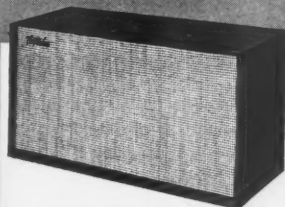
SIZE: 12½" front-to-back x 24½" x 14". Can be used horizontally or vertically with equal efficiency.

OTHER FINE FISHER SPEAKER SYSTEMS



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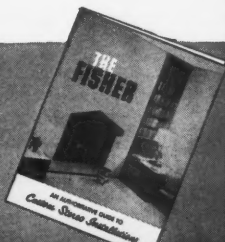
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show you that by standing at the proper angle you can see the outline of the Edison cylinder phonograph under the gramophone.

At the time the painting was bought by Owen, it remained merely an amusing curiosity. Prints were made of it and were displayed in the various Gramophone Company retail shops, but they were not used in promotion to any significant extent. But in May, 1900, Emile Berliner himself came to inspect the British company's facilities and saw the painting for the first time. Although he was generally regarded as being one of those one-track-minded inventor folk, he had enough business sense to grasp the commercial value of the picture and its title. When he returned to the United States, he applied for the American trademark rights, and these were granted on July 10, 1900. European registration followed immediately.

Before the new trademark could be used, however, Thomas Alva Edison once more cast his forbidding shadow across Berliner's path. Edison was affiliated with the National Gramophone Corporation, which made and sold the Zon-o-phone, and he convinced the Government that the disc record and lateral-cut recording were merely offshoots of his own hill-and-dale cylinder system, and that Berliner's patents never should have been granted. On these grounds, he had Berliner estopped from making gramophones and disc records.

AT THIS POINT, Eldridge Johnson, the New Jersey machinist who had developed the turntable for the Berliner gramophone, suggested that even though Berliner was prevented from manufacturing his own inventions, nobody had forbidden Berliner to permit Johnson to build them. Throughout the lengthy court proceedings that followed, the Johnson Machine Works went merrily about the business of making and selling gramophones and lateral-cut disc records. Meanwhile, Edison had persuaded the Government that the battle was not really his but rather ought to be that of the People vs. Emile Berliner.

With the legal resources of the United States pitted against Berliner, the litigation dragged on, and by the time the Berliner Gramophone Company finally won its case in the Court of Appeals, it was financially unable to continue operations. Johnson subsequently took over the Berliner assets,

including the American and Canadian rights to the "His Master's Voice" trademark, and it was his new Victor Talking Machine Company that first used it on a large scale. (It is said that Johnson called the company "Victor" to proclaim to the world the recent court victory.) Nearly three decades later, in the year of Emile Berliner's death, Victor and its trademark were sold at a profit of millions to the young Radio Corporation of America, which had recently been separated by court order from its former owners, Westinghouse and General Electric.

In England and on the Continent, the trademark was not used for almost a decade. At the time of the painting's purchase, the Gramophone Company had been trying to popularize its own



"His Master's Voice."

trademark, the "recording angel," and was reluctant to change. In fact, it did not give in until 1909, when it adopted "His Master's Voice," and for many years thereafter the company was known officially as His Master's Voice. As present-day American record buyers know, the "recording angel" trademark was revived a few years ago for use on EMI's Angel label. This was done to avoid infringements against RCA Victor when His Master's Voice records were sold in this country.

As for Nipper, he had died in 1895, at the age of eleven, long before Owen bought Barraud's painting. He never knew that he was to become immortal, more famous than Lassie, Rin Tin Tin, King, and Fala combined. Today a bank stands on the spot once occupied by Nipper's grave under a mulberry tree on Eden Street, Kingston-on-Thames. A brass plaque on the building's façade contains his epitaph.

Oliver Berliner is the grandson of Emile Berliner, the inventor of the microphone (1876), the lateral-cut disc record and the disc record player, the disc-pressing machine, and the coiner of the word, "gramophone." Mr. Berliner carries on the family tradition, being the head of the Ultraudio Products, a company specializing in professional audio equipment.

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3. Adaptor is self-powered — no need for taking power from your tuner and possibly reducing component life.
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H. H. SCOTT

Self powered design eliminates complex installation and possible misalignment of FM Tuner . . . All connections external.

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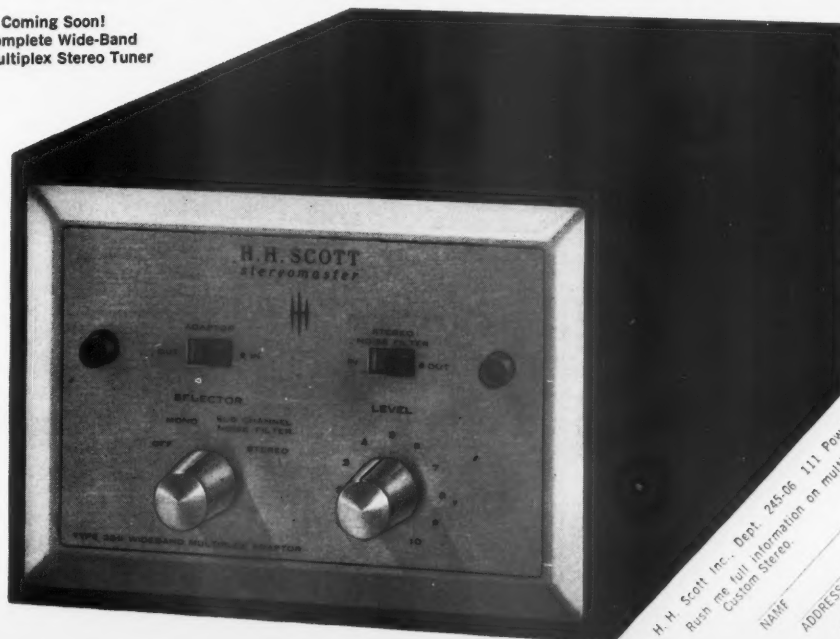
Adaptor Defeat switches Adaptor completely out of system so you can receive AM-FM stereo broadcasts on your AM-FM Stereo tuner.

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Master Control: Position for regular multiplex stereo; for multiplex stereo with noise filter on sub-channel only (main channel frequency response unaffected); for regular FM broadcasts.

TECHNICAL INFORMATION: This Wide-Band adaptor can be used ONLY with H. H. Scott Wide-Band tuners. It may be used with all H. H. Scott tuners without any modifications: 300; 310 A, B, C and D; 311 A, B, C & D; 314; 320; 330 A, B, C & D; 331 A, B, and C; 399, LT 10. Connecting cables supplied. Self powered AC. Styling matches all H. H. Scott tuners. Complete instructions furnished. Standard H. H. Scott panel height. Dimensions 7" W x 5 1/4" H x 13" D in accessory wood or metal case, \$99.95. Note to H. H. Scott tuner owners: We do not recommend using any other adaptor with H. H. Scott Wide-Band tuners.

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THE NINTH

Beethoven.

THE conductor and recording director who set out to commit Beethoven's Ninth Symphony to the permanence of recorded form must face problems that are virtually insoluble, for here the composer has imposed demands that are beyond the limits of mere human ability to fulfill. Particularly in the last movement, there are sections that thwart even the most dedicated efforts, and the musician seems fated always to come away from performances of this monumental work with mingled feelings of frustration and satisfaction. Certainly Arturo Toscanini felt such emotions when he had completed his recording of the score, in April, 1952. "I'm almost satisfied," he said—a statement that epitomizes the conflict between the gratification that comes from the achievement of aims and purposes as best one can, and discontent with the inadequacy of human means for a striving after the infinite.

This Toscanini performance of the Ninth Symphony was one of the most eagerly awaited recordings in the history of the art, and in the first few years after its release its sales were phenomenal. It is a highly charged account of the score, as might have been expected, electrifying in its intensity and nervous energy.

One of the most impressive sections in the Toscanini performance is the introduction to the last movement, in which the recitative passages of the cellos and double basses take on almost the communicativeness of human speech. The solo quartet—Eileen Farrell, Nan Merriman, Jan

Peerce, and Norman Scott—do their work dutifully, but they are pushed to the limit by the insistent demands of their conductor, and sometimes, as in Peerce's rather breathless account of the march section, they are pushed beyond the limit. Some of the sound, especially in the finale, is overloaded and shrill, but in view of the fact that this is a product of nearly ten years ago, the recording is still surprisingly serviceable. If the performance is released as an electronic-stereo reprocessing, as it assuredly deserves to be, perhaps the rattle and shrillness will have been ameliorated. But even as it is now to be heard, in monophonic sound, this recording, RCA Victor LM 6009, is a representative likeness of Toscanini's way with the Ninth Symphony.

ABOUT seven months before Toscanini recorded the Ninth Symphony, Wilhelm Furtwängler conducted a performance of the score at a concert rededicating the annual Bayreuth Festival. The performance was taped, and it was eventually released in this country by RCA Victor; now it is available only on imported discs (Electrola 90115/6). As he did with most works, Furtwängler gives a fascinatingly individual performance. The tempos are prevalently slower than those that are usual. Sometimes, as in the slow movement, there is a sublime improvisational quality that makes the listener feel as if he were suspended in time. At other times, as in the scherzo, the music lacks much of its inherent punch and rhythmic tension. The sound is



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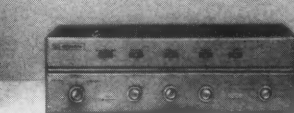
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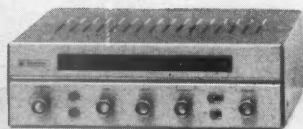
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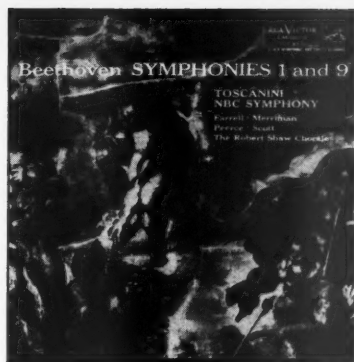
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*Of seventeen
current recordings,
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the most satisfying*



Arturo Toscanini's RCA Victor recording is almost a decade old, but it still remains an electrifying experience. For stereophiles, Josef Krips on Everest offers a deeply satisfying reading, notable for fine sound and superb singing.

good, considering that the tapes were made in live-concert circumstances. In spite of the eminence of the individual singers the solo quartet—Elisabeth Schwarzkopf, Elisabeth Höngen, Hans Hopf, and Otto Edelmann—is little more than adequate. There probably can be no uncommitted reaction to this performance: depending on the viewpoint, it is either thoroughly absorbing or thoroughly perverse.

The historic old performance by Felix Weingartner, recorded in Vienna a quarter of a century ago, is now no longer listed in the catalog, although Columbia did reissue it in the early days of LP, and it may very well be made available again in Angel's Great Recordings of the Century series. This is the recorded performance with which many of us grew up. Its musical values are untouched by the years, but the recording now has an antique quality.

Of the performances to be heard in currently available stereophonic editions, only four, it seems to me, merit being considered in the same company as the monophonic editions by Toscanini, Furtwängler, and Weingartner. However, four of the not-so-favored newer versions should be characterized briefly.

The recording by Ernest Ansermet and the Suisse Romande Orchestra (London CS 6143) is of a pallid, emotionally uninvolved reading. Indeed, its chief claim to attention is economic: the symphony is complete on one disc. That by Ferenc Fricsay and the Berlin Philharmonic (Decca DX 7157) is neatly played and well recorded, but interpretatively dull, while the routine performance by Franz Konwitschny and the Leipzig Gewandhaus Orchestra (Epic BSC 107) has dull recorded sound. Charles Munch and the Boston Symphony Orchestra (RCA Victor LSC 6066) offer a performance that is well played and recorded, but superficial in conception. Some notable singing—by Leontyne Price, Maureen Forrester, David Poleri, and Giorgio Tozzi—is rather wasted.

The remaining four stereophonic editions of the Ninth Symphony have more positive virtues as well as some shortcomings of their own.

Otto Klemperer conducts the Philharmonia Orchestra (Angel S 3577) in a performance that has a stupendous

monolithic thrust in the first two movements, but a somewhat antiseptic slow movement and a curiously restrained finale. The recording is low-level and distant-sounding, and the soloists are utterly lacking in distinction.

Conducting the London Symphony Orchestra, the BBC Chorus, and a well-matched quartet of soloists, Josef Krips shapes a strong, solid performance all the way, with fine orchestral playing and superb singing both by the chorus and by Jennifer Vyvyan, Shirley Verrett-Carter, Rudolf Petrak, and Donald Bell. The balances and the impact of the recorded sound are excellent. Like the great old Weingartner set, this is a deeply satisfying account of the score.

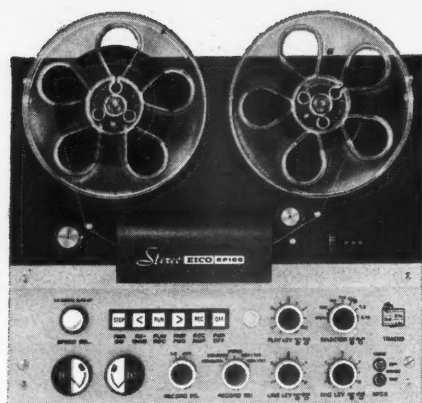
ASIDE from a sublime evocation of the elegiac peace of the slow movement, the set in which Bruno Walter conducts the Columbia Symphony Orchestra (Columbia 608) must be rated a disappointment, for in the other three movements the conductor's pacing is overdeliberate and lacking in power. Additionally, the chorus in the last movement sounds too small, and the soloists work terribly hard without overcoming the mechanical difficulties of their parts.

The surprise recording of the lot is the one in which Wilhelm Schuechter leads the Nord Deutsches Orchestra (Stereo Fidelity 202). On two stereo discs that are priced at \$5.95, Schuechter presents a performance of real authority. The playing and choral singing are first-rate, and the recorded sound is excellent, with notably good bass response. The soloists are only so-so, but this is nonetheless an exceptional find.

To sum up, then, the Krips performance for Everest seems to me to be the most desirable contemporary—which is to say, stereophonic—account of Beethoven's Ninth Symphony, for it has the same fine qualities of musicianship that distinguished the old Weingartner recording. As second choice, or perhaps first choice for listeners whose budgets are limited, there is the Schuechter performance for Stereo Fidelity. Neither of these, however, outweighs in total musical interest and historic importance the mono versions by Toscanini and Furtwängler.

M. B.

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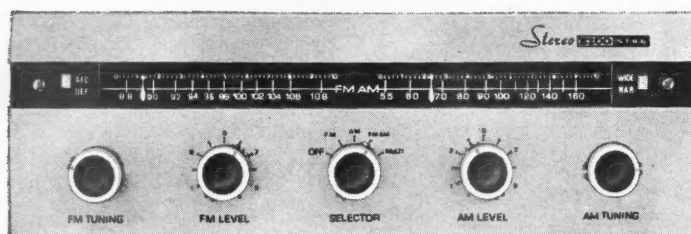
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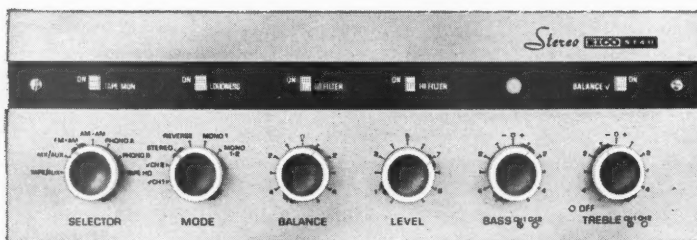
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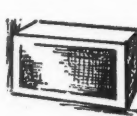
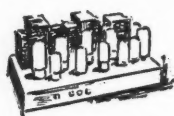
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NOISE

AND

MUSIC

by Klaus George Roy

PHOTO BY ALBERT GRUEN



The music of the masters was once thought to be mere noise. Will, then, the noises of today become tomorrow's music?

WHEN THE cave man beat upon his drum, his cave woman probably told him to cut down on the racket or to find a less reverberant cave to live in. The medieval monks and priests hit their young charges over the head if they sang too loudly, or if they sang the wrong notes. A sound too loud or a sound too wrong—this was noise. Or was it?

Noise, say one set of successors to Noah Webster, is “(1) loud, confused, or senseless shouting; clamor. (2) *Obs.* General or common talk; rumor, specif., slander. (3) Sound or a sound of any sort: esp., sound without agreeable musical quality.” Aha! With (3) we are getting warm. But the
(continued overleaf)

A SOUND TOO LOUD

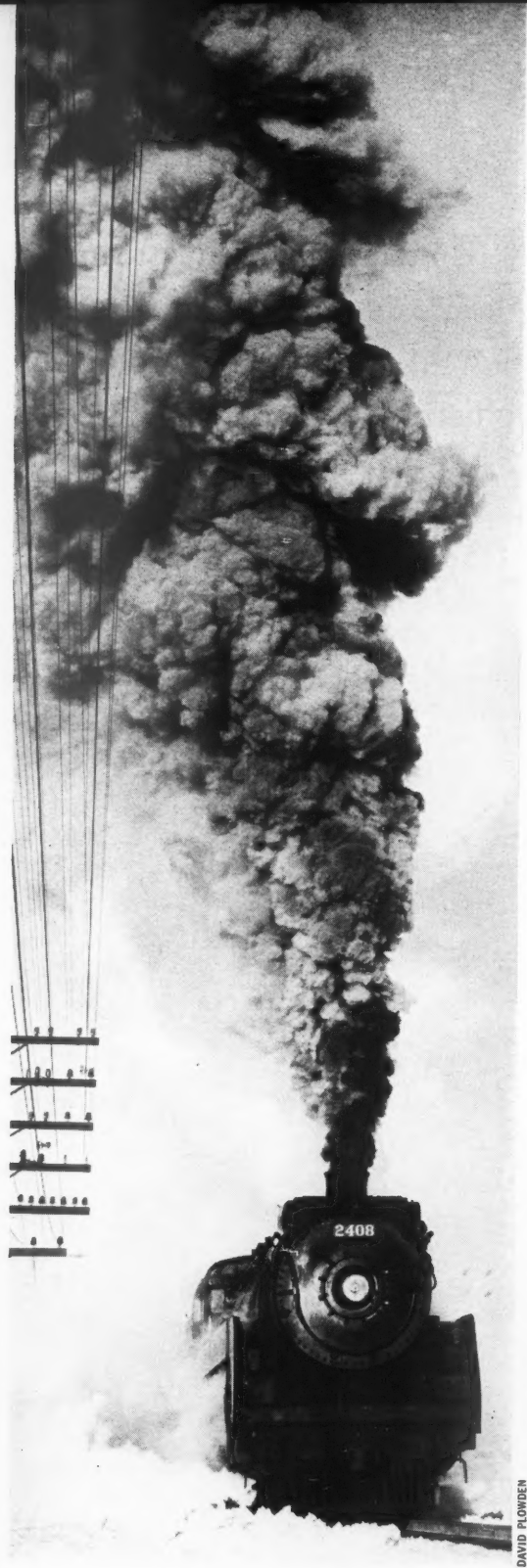
lexicographers made a mistake that shows they are no musicians; they shouldn't have said "agreeable." That isn't the issue. And what may be agreeable to you or me was not so to a Boston critic of 1878, whose first adjective for the Brahms First Symphony was "noisy." A better—or, at least, more artistic—definition of noise would be: "sound, or a sound, without any evident musical quality, without definite pitch or explainable organization."

We are liable to be pretty lax in what we call noise. We use the word when we mean "too loud." We use it when we mean "ugly"—whatever we may mean by *that*. We use it, in fact, whenever we don't understand a harmony, a chord, a musical idea. We use it as a term of opprobrium, because it seems somehow to fit the roar of traffic in the street, the clatter of office typewriters, the cocktail-party babble, the rows children make. But we are vague when we use it in connection with music—or non-music.

A thunderstorm makes noise—very loud and very indistinct in pitch, though with a certain amorphous rhythm. A squeaking door makes noise; yet, like a dripping faucet, it can verge on the border line of music. Horns (genus *automobilium*) are raucous, but many of them produce a regular vibration, and hence a rather traumatic form of crude music. The caw of a crow is noise; but while the common, or clock, cuckoo's repertoire is limited, no one can deny that his persistence in chirruping the interval of the third makes a sort of music. Many instruments that get beaten, slammed, banged, and just generally mistreated respond with vibrations that are somewhere between noise and music. From percussion to concussion is only a step. A cymbal clash is controlled noise—produced with shattering impact or with enchanting finesse—but how useful it is to music!

THE FACT is that sound, of whatever kind, is exciting to the senses. And the louder it is, the more people take notice. It is axiomatic that people, musical or not, are bothered by sounds that are to their constitutions "too loud." There are some who can't live on a main street; the traffic simply makes too much noise. But whether something seems too loud in the concert hall depends on many factors, not the least of which is the tolerance of the human ear.

In a fascinating article, under the title "Noise," in the January, 1961, *London Musical Times*, the English scholar J. A. Westrup is moved to wonder whether the sensibility of human ears has changed since the eighteenth century. He remarks on the circumstance that much music of those days, including the compositions of Haydn and Mozart, was regarded as being extremely loud, and comes to the conclusion that this can be explained only with reference to "a scale of values determined by the maximum to which we are accustomed. The loudest music we hear today is, in our judgment, very loud. By comparison, the loudest music normally



DAVID PLOWDEN

OR A SOUND TOO WRONG—THIS IS NOISE. OR IS IT?

heard in the eighteenth century, though it will still sound loud, will never strike us as excessively noisy."

It is clear that if Beethoven adds trombones to his orchestra, and if Wagner adds Wagner tubas, and if Berlioz surrounds us with four brass choirs in such a way that we cannot possibly escape, music must be getting louder and louder—assuming that it is played in the same surroundings. The trouble is that what may be virtually unbearable in a small hall may be perfectly comfortable in a large one. Tchaikovsky's Fourth Symphony—the last movement especially—is loud by any standard, but it need not cause pain. Yet in a small auditorium it can sound all but deafening, and so turn into what a listener would call noise.

Professor Westrup raises another interesting point when he says, "how far a loudness level is tolerable depends, of course, on the length of time for which it continues." And he asks whether it is not quite possible that "composers also miscalculate volume—that they often do not realize how loud their tuttis really are?" In this context, "how loud" might be taken to imply "too loud." But too loud for whom? For what? For where? In what relation to what else? Music does not exist in the abstract; it is brought to life in performance, live or recorded, and no two sets of conditions are identical. Nor are the auditory mechanisms of any two people identical, or their exact degrees of tolerance where volume of sound is concerned. For the sake of convenience, we may imagine an average listener, but we cannot ignore the wide range of individual differences—often decisive—in the way people react to sound.

Another important factor in the value or disvalue of noise is *when* it occurs. The famous "early" horn entrance in the first movement of Beethoven's "Eroica" was considered a mistake only because its dramatic purpose was not yet understood. But a wrong entrance in a fugue, or a singer's sharpened or flatted note, however soft in dynamics, can cause more pain to the sensitive and experienced hearer than can such

extra-musical noises as a sharp rap at the door or a banging engine. In the first instance, an existing structure is being damaged; its laws and order are violated. In the others, no order or structure has yet been perceived. What is the meaning of the rap at the door? Does it come at an opportune or awkward moment? At three o'clock in the morning, the backfiring of a car may ruin our sleep. At rush hour, it seems to fit into the scheme of things, and we take it in stride—if, indeed, we consciously hear it at all.

IF THE average hearer's ideas of what is "too loud" can vary so markedly over the centuries, it is small wonder that there should also be sharp disagreement as to what is "too wrong" or "too ugly" to be tolerated. In the fourteenth century, critics compared the efforts of certain singers to the "baying and barking of dogs." For saying virtually the same thing, an Austrian critic a few years ago lost a lawsuit brought against him by some of his singing, or howling, compatriots. The medieval theorist, Jan de Muris, deplored the modern music of his time in terms whose temper is not unfamiliar: "O monstrous abuse! Most rude and bestial ignorance! This is not concordance but most delirious discordance." The canons of the sixteenth-century theorist Zarlino were promptly violated by Claudio Monteverdi, so that a later critic, Giovanni Artusi, could around 1600 attack his music with ferocious zeal: "Do these modernists pay attention to the old masters? They do not realize that the instruments betray them. They are satisfied to produce a terrific noise, unrhythmical chaos and mountains of imperfection."

We are all in debt to Nicolas Slonimsky, not least for his hilariously macabre *Lexicon of Musical Invective* (Coleman-Ross Co., New York, 1953), a compendium of assaults on composers since the time of Beethoven. In his hair-raising "Invecticon" at the end of the book, we find: "Beethoven always sounds to me like the upsetting of bags of nails, with here and there an also dropped hammer." (John Ruskin,

ALBERT GRUEN



"WE THUS APPROACH NEARER AND NEARER TO THE MUSIC OF NOISE."

—Luigi Russolo
1913

1881). "There is nothing in these strange compositions by M. Berlioz but noise, disorder, a sickly and sterile exaltation." (P. Scudo, Paris, 1852.) "The music of Debussy's *Pelléas* degenerates into noise, which makes a less disagreeable impression only because it falls on our ears in soft and discreet half-fading tones." (H. Schlemüller, Berlin, 1907.) "Not even the weird fancy of Middle Age painters has conjured up anything equivalent in repulsiveness to the noises of Liszt. . . ." (*Musical World*, London, 1880.) Did five years of closer acquaintance with Liszt's music make any difference? Not on your life: "The horrible chaos and noise can be compared to nothing but the upsetting of twenty thousand coal-scuttles." (*Truth*, London, 1885.)

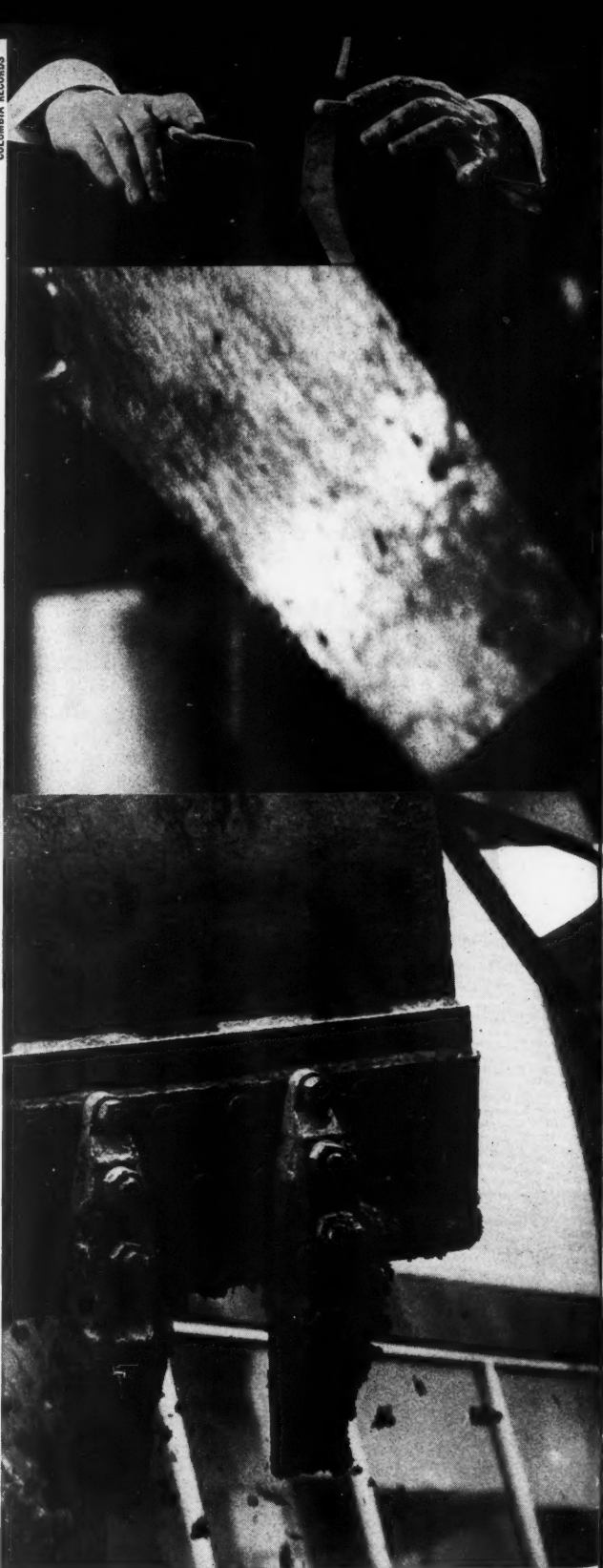
IT is hardly necessary to continue with critical denunciations of our own modernists—from Richard Strauss to Ernst Krenek, from Maurice Ravel to Wallingford Riegger, from the Arnold Schoenberg of *Verklärte Nacht* ("Noise!") to the Alban Berg of *Wozzeck* ("arch-criminal"). If sixty years ago Richard Strauss's counterpoint could be compared to a motor car charging through traffic, what reactions can we expect from the same critics and audiences when faced with the horrors of Charles Ives a bit earlier yet? What right, said an anonymous poet in the *Boston Herald* of Feb. 9, 1924, had Stravinsky in his *Le Sacre du Printemps* "against our helpless ears to fling/its crash, clash, cling, clang, bing, bang, bing?"

In short, if you don't understand it, and especially if it's loud to boot, what you evidently have is noise. The lessons of history provide abundant illustrations of this axiom.

Another thing that helps determine what people consider noise is what might be called the index of distraction. Some people work very well when the radio is on. Mozart could even write out his scores with musicians practicing all around him. "Gives one plenty of ideas," he said. In any case, some combinations of sounds "do not belong together." The famous walk through the conservatory is, for example, an unsettling experience for a musician. And how any piano student can do his best while the violinist in the

COLUMBIA RECORDS

ALBERT GRIEN



next room is busily scraping away is one of the mysteries of music. The same applies to the glorious warm-up noodling before an orchestral concert; this, we learn, was what one visiting Arabian potentate liked best about the concert he attended, but most listeners can't stand it for more than a few minutes.

AN ORCHESTRAL warm-up session consists of chance elements. No two are ever the same. There is in this a fruitful aspect, an avenue of value. In recent years, a certain school of composers has begun to make use of this chance element, calling it "indeterminacy" or "unpredictability" (see p. 62-66, *HiFi/STEREO REVIEW*, November, 1960). Utilizing these chance elements, the composer himself, as well as the listener and performer, is guaranteed to get surprises. It must be noted, however, that in this type of composition, conventionally "musical" combinations occur less frequently than "noise" combinations. But here, the composers of this kind of music—principally John Cage, Morton Feldman, and Christian Wolff—say, our conception of music is too limited. They say noise plays an important and indeed vital part in music; or, if it doesn't yet, it should.

This idea is not new, by any means. But the problems it raises are quite different from those that have resulted in the historic misunderstanding of new musical idioms. The proposal now is to adopt real honest-to-goodness noise for musical (or at least meaningful) ends. Perhaps the first of the noise-music composers was Charles Ives. Ives, writing in the early part of this century, detested "pretty sounds." He was perfectly willing to call for sound combinations that made their impact by the plain racket they produced. He did this by writing fantastic discords, unheard-of layers of sounds, and streams of polytonality—as in his *Three Places in New England*—that put to shame in daring any work by Darius Milhaud. When two brass bands, coming from opposite directions, meet in the town square of his imagination, the counterpoint is strictly Ivesian. It is no wonder that Ives was constrained to make his living in the insurance business. Who, fifty years ago, would take his compositions seriously?

But experiments in art—if not forgotten—are, sooner or later, canonized. In 1913, Luigi Russolo wrote a long letter to his friend Balilla Pratella. It was couched in the form of a document called *A Futurist Manifesto*, in which he attempted to systematize the "Art of Noises." In the nineteenth century, he wrote, "with the invention of machines, Noise was born. Today Noise is triumphant, and reigns supreme over the senses of man. . . ." With the growing complexity of musical means, "we thus approach nearer and nearer to the music of noise. . . . We must break out of this narrow circle of pure musical sounds, and conquer the infinite variety of noise-sounds. . . . We cannot see the immense apparatus of the modern orchestra without being profoundly disappointed by its feeble acoustic achievements. Is there anything more absurd than to see twenty men breaking their necks to multiply the meowling of a violin?"

Not all noises, Russolo writes, are loud and disagreeable. He asks us to recognize the many "small and delicate" noises

that are pleasing to the ear, and to hear the life of the modern city with new perceptions. In due course, he establishes to his own satisfaction "six families of noise" and prophesies that soon it will be possible to produce them mechanically. "Futurist musicians," he concludes, "must constantly broaden and enrich the field of sound. . . . Let us invite young musicians of genius and audacity to listen attentively to all noises, so they may understand the varied rhythms of which they are composed, their principal tone, and their secondary tones. . . . Convinced that audacity makes all things lawful and all things possible, I have imagined a great renovation of music through the Art of Noises."*

Crazy? Not at all. Russolo was a visionary. Just about everything he foresaw has come to pass. But before one traces the development of his amazing movement one must dispel a misconception—that these events are symptomatic of a sick of even dying society. If Russolo was wrong in claiming that the great art of the past, once so enjoyable even to him, had to be replaced, he was right in that one could add something fresh to that art—something that had its roots in the technological spirit of the age. John Cage, in recent years, has stated: "The coming into being of something new does not by that fact deprive what *was* of its proper place. Each thing has its own place, never takes the place of something else; and the more things there are, as is said, the merrier."

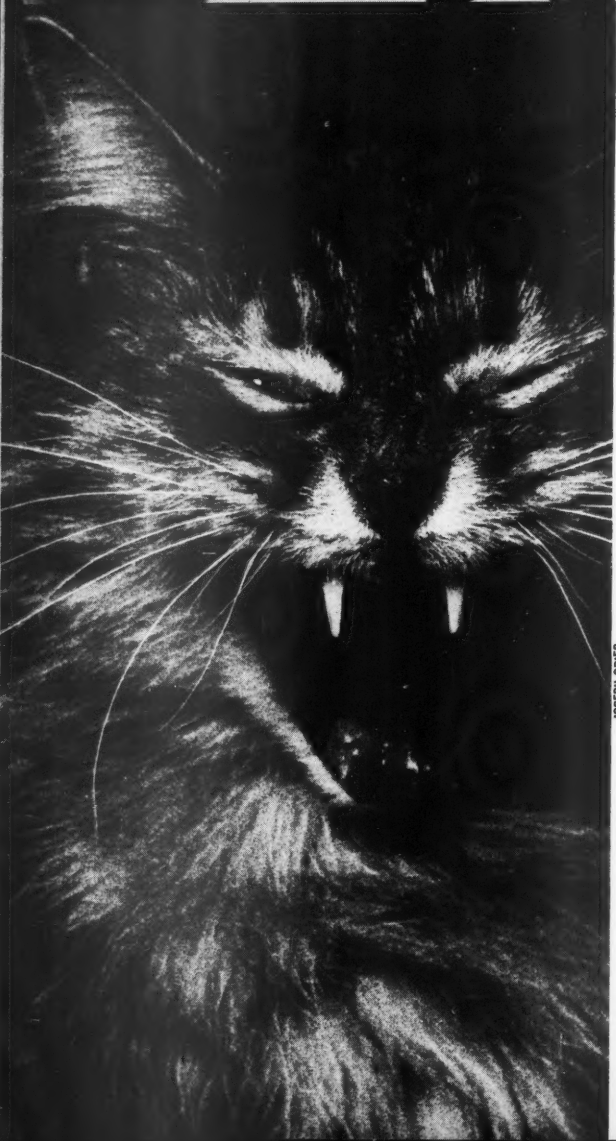
That is why the idea of futurism was essentially a sound one, and why the twentieth century has been able to alter drastically the traditional relationship between the concepts of music and noise. That is why Arthur Honegger could fall in love with a locomotive and compose *Pacific 231* eighteen months before he composed his enchanting *Concertino for Piano*. That is why Henry Cowell was impelled to discover that the elbow and forearm on the keyboard could produce tone-clusters, and that by plucking the piano strings he could conjure up music bewitching even to conservative ears. Strauss with his wind machine, Stravinsky in *Le Sacre du Printemps* and *Les Noces*, Bartók in his piano concertos and violin sonatas—all made formal creative use of noise, of discord, of the elemental sonic experiences of nature and of the machine.

WITH THE invention of electronic tape, Russolo's dream began to come true. All kinds of sounds could be produced mechanically. After World War II, *Musique concrete*—at first a game of engineers—became music in the hands of Pierre Boulez, Karlheinz Stockhausen, Otto Luening, and Vladimir Ussachevsky. They fragmented sound, split it, raised and lowered it electronically, distorted it, combined it with familiar instrumental timbres and harmonies, forced tape and orchestra to collaborate. They searched the unconscious, pierced the unknown. They built new instruments and discovered endless possibilities in existing ones. Not all the sound patterns they have devised can be classified

* The entire document is reprinted in Nicholas Slonimsky's *Music Since 1900*, Coleman-Ross Co., New York, Third Edition, 1949.



COLUMBIA RECORDS



JOSEPH SPIES

as art; some are disordered, excessive, novel merely for the sake of novelty. But as always, out of a vast mountain, precious ore can be mined.

In 1937, John Cage proposed that noise should be considered a contributing factor in the making of music. And he meant real, raw noise—not the alleged harmonic chaos of a Monteverdi or a Berlioz. He suggested that we become more alert to the sounds that assail us from every corner of the modern world and learn to put them to use creatively. "In musical terms," he said, "any sounds may occur in any combination and in any continuity." Mark the words "combination" and "continuity." There are still principles of order to be observed or discovered, and for the creation of art this must be done.

But there is no question that Cage—an original and audacious thinker who might well have pleased Monteverdi as well as Russolo—was surely right when he said, only a couple of years ago: "I believe that the use of noise to make music will continue and increase until we reach a music produced through the aid of electronic instruments which will make available for musical purposes any and all sounds that can be heard. . . . Whereas, in the past, the point of disagreement has been between dissonance and consonance, it will be, in the immediate future, between noise and musical sounds. . . . The principles of form will be our only constant connection with that past."

SO IS NOISE always bad, always wrong, always a negative influence? Perhaps we have done it an injustice. Quite possibly, the composer expects that perceptive listeners will participate creatively. And if hearing can be a creative process, maybe we have to open our ears a bit wider and extend our aesthetic horizons. Cage suggests a waking up to the very life we are leading, to the many excellent things that are there to be organized by us through an imaginative response.

Too long, perhaps, we have associated noise with "too loud," "too false," "too bad." Noise can be delicate, suggestive, in the best sense interesting; it can please, entertain, and offer revelation. When a man says "the lapping of the waves upon the shore [or the breaking of the surf] is music to my ears," he hears an organization of natural sounds with profound understanding. Sir Izaak Walton could rejoice to "harmonious bubbling noise." So can Sir William Walton. And so can we. We have gone a long way toward finding ways in which noise may contribute to music rather than detract from it. This must have been, even in translation, what the Psalmist meant when he sang: "Make a joyful noise unto the Lord."

Klaus George Roy has for the past three seasons been program book editor for the Cleveland Orchestra and assistant to the manager. Having studied under Walter Piston, Roy has composed close to fifty works, including the tartly satirical chamber opera, *Sterlingman*, or *Generosity Rewarded*, which had its successful premiere at Western Reserve University a year ago.



Installation of the Month

JOE PETROVEC

A DO-IT-YOURSELFER'S LISTENING ROOM

A FIRM ADVOCATE of the do-it-yourself approach to audio, James Lewis is an audiophile who is willing to invest time and imagination to overcome a limited budget. Mr. Lewis, a teacher of retarded children in a suburban New York school, freely admits that the financial rewards of his work aren't comparable to its emotional rewards, and that he had to do some careful planning to afford the kind of sound he wanted. His present stereo system, located in the basement of his home in Hempstead, New York, is ample testimony to the thoroughness of his approach.

A music wall, a listening area, and a combined study and library are all products of his own handiwork. The music wall itself is made of walnut veneer on a sturdy plywood framework, and the cost of construction was just over fifty dollars. Designed for utility as well as decorativeness, it places all control functions at comfortable heights, and it provides ample room for storage of records and tapes. Newer, often-played records are accommodated by a specially designed rack at one side of the music wall. Mr. Lewis allowed two feet of space behind the wall to permit access to the equipment from the rear. Also hidden from sight is the careful mounting of his two turntables on beds of foam rubber, a precaution that eliminates problems of acoustic feedback.

Many of the stereo components were built from kits, in the interests of economy without compromise. The control unit is a Lafayette KT-600A, which provides flexibility—including provisions for a center-channel output—at reasonable cost. The three power amplifiers are Knight-Kits, and they each provide thirty watts output. The deceptively large speaker grillework conceals a pair of KLH Model Six speaker systems, used for the two main channels, and an Acoustic Research AR-3, which is the center-channel speaker. Two turntables, a tuner, and a tape deck provide program sources in healthy profusion. One turntable, a Rek-O-Kut L-34, is off limits to the rest of the family. It employs a Shure M7D-N21 cartridge-stylus combination in an Audio Empire 98 tone arm, and it is often used to put valuable record acquisitions on tape before they attract the attention of the two inquisitive children in Mr. Lewis' household. The other turntable, a Rek-O-Kut N-33H, uses an ESL 1000 tone arm with a Pickering 380A cartridge. For copying records and for taping off the air, Mr. Lewis uses a Bell T-238 stereo tape deck. He owns a number of two-track pre-recorded tapes and is planning to convert to four-track tape in the near future. A Scott 314 FM tuner fills out the installation, providing reception of New York's twenty-five FM stations and several more distant transmitters.

A MEMOIR OF SIR THOMAS BEECHAM

by David Bicknell

WHEN Sir Thomas Beecham died on March 8, 1961, the world at large lost one of its most colorful figures, the world of music a great conductor, and world of the phonograph a pioneer, a master recorder, and a guardian of high standards. As head of the Artists Department of Electric & Musical Industries Ltd., I worked closely with him for many years, and I mourn a very dear friend.

That Sir Thomas was not only a superb musician but one who had a touch of genius no one could doubt who had the good fortune to spend ten minutes in his company. Many of the things that he said from time to time—particularly in public—were outrageous, often intentionally so, but he had that rare conversational talent, given only to minds of the first order, for making the most ordinary subjects appear in a new and unusual light.

Where did all this ability come from? It is one of the mysteries of nature why great men appear, equipped with their individual capacities, and the mystery is particularly intriguing in the case of Sir Thomas. His father, Joseph Beecham, later a baronet, was a highly successful businessman who made a vast fortune out of the manufacture and sale of laxative pills—not, you would imagine, either a typical or a very promising background for the development of a master musician with a fanatical love of the best French music and fastidious tastes in the performance of Mozart, Haydn, and Handel, and one who in his private life was a connoisseur of fine *objets d'art*.

Yet perhaps it was from his father that the younger Beecham inherited the energy, both mental and physical, that enabled him to help form a choral society that still exists after fifty years; to found five symphony orchestras and his





own opera company; to bring the Russian Imperial Opera and Ballet to England for the first time; to educate the British musical public, much against its will, into the appreciation of whole areas of music it had not known before; to inspire and direct some of the most brilliant opera seasons that have ever been given at Covent Garden, and generally to amuse and exasperate three generations of music lovers.

In 1942, Sir Thomas took over the WPA's New York City Symphony of unemployed musicians and led a series of dazzling concerts. Here, the doughty Baronet rehearses at the New York City Center nearly twenty years ago.



CULVER SERVICE

The pattern of Beecham's education and development as a musician was very likely unique. For him there was no laborious plodding through musical academies, no apprenticeship of conducting stage bands and coaching soloists. He attended Oxford; he travelled; he took some private music lessons. Then, in 1906, off he went, engaging his own New Symphony Orchestra, for which he picked, on his own judgment, some of the best orchestral players there have ever been in London. He did the rest by trial and error.

By the time I came to know Beecham, of course, these first days of what must have been somewhat crude experi-

mentation were decades past, and he was entitled to speak with great authority on almost every aspect of serious music. But he had not completely lost his early habits. It was useless to expect him to sit at the piano before recording sessions and train his soloists, as Tullio Serafin or Wilhelm Furtwängler did, and he disliked detailed orchestral rehearsals. Nor, in fact, did he need them. He got his superb results by subtler means, concentrating the magic of his personality on what really mattered.

No matter how carefully details had been planned, there was always a certain disorder in all that he set out to do. He seemed to enjoy this. In his choice of singers, for example, he would never form any serious opinion until the recording was actually being made, even though he had heard the singers in the flesh and listened to records that showed vocal merits or defects quite clearly to people with only a fraction of his ability. Such characteristic peccadilloes made it possible for his critics, if they dared to brave his withering wit, to speak of him as an amateur and dilettante. But amateurs do not rise to the top in the world of music. No, Sir Thomas was an expert all right, but he was more than that. He was a man endowed with the supreme order of musical gifts that do not come out of academies of music.

PERHAPS the greatest contribution Sir Thomas made was to the phonograph. Very early in his career, when the phonograph was crude in the extreme, he foresaw its immense possibilities, and for forty-five years—that is to say from 1915 to 1960—he recorded continually. A great part of the repertoire he recorded was also recorded by other celebrated conductors, but it is certain that if the name of Frederick Delius is known to record buyers, it is entirely due to the efforts of Sir Thomas, not only in conducting the works so brilliantly but in finding the sums, with the aid of Delius Trust, that made the recordings possible.

His output per recording session was quite high. But in spite of his immense experience and his striking ability to obtain beautiful orchestral sound with minimal aid from the engineers, his efforts were not always successful, and he spent many hours listening to test lacquers and deciding what could be done to make improvements. He was used to getting his way, and only the best would do for him. He could never be persuaded to accept compromises.

As the years went by, the Beecham methods of making recordings became more and more apparently disorganized. He liked to have two or three works in production simultaneously, so that on arriving for a session he could choose one that suited his mood and the mood of the orchestra—much as other people like to have a variety of books on the bedside table. Frequently he would change from one work to another in the middle of a session, for no apparent reason. And frequently the scoring of the second piece would be so different from that of the first that new microphone positions would be required. All this was most irritating to the engineers, but the better one got to know Sir Thomas the more it was apparent that he had good reasons for such changes, even though he didn't explain

what they were. If the first piece was abandoned temporarily, it was because he was not getting the effects he intended, possibly because new phrasings were needed.

The differences between the first run-through of a Beecham performance and its final form were often astonishing, but the changes were rather in subtleties of phrasing and color than in any marked deviation from the tempos originally chosen. His readings of the music of Bizet—particularly the *Carmen* interludes, the *L'Arlésienne* suites, and the slow movement of the *Symphony in C*—show to perfection his genius for obtaining elegantly effective performances through these means.

Under the direction of Sir Thomas the playing of an orchestra invariably became wonderfully malleable without any loss in line. His *Scheherazade* and his Berlioz overtures offer good examples of how flexible he could be without disrupting the continuity of a work.

Unlike Toscanini, who required each phrase to be played precisely the way he wanted it, Sir Thomas gave the woodwind players great latitude to phrase as they thought fit, so long as their phrasing fitted his over-all conception of



WORLD WIDE PHOTOS

Beecham and the eighty-four-year-old Richard Strauss at a 1947 London rehearsal for an all-Strauss concert.



Auditioning a test pressing

the music. It was unusual for him to instruct a player to alter his phrasing. More often than not, he would simply suggest courteously that a different way of phrasing might be better, and usually his way was so much more successful that the player agreed readily.

Of course, Beecham recording sessions did not always go smoothly. For one thing, chorus masters tended to anger him. I once received a message that he wished to speak to me particularly. "Please give my respects to the chorus master," he said, "and tell him that he is an ass, a time waster, and not to be put up with for a moment!" At one point when he was recording *Carmen*, he stormed out, complaining that the chorus master was late in relaying his beat. However, after a few minutes, I was able to persuade him to return, explaining that the chorus master could not see Sir Thomas clearly from where he was placed.

QUITE soon after the war, Sir Thomas recorded Gounod's *Faust* in London with a cast of singers from the Paris Opéra. Europe had not yet recovered from the war, and living conditions in both France and England were still very difficult. France, particularly, had suffered from devastating strikes that had brought its transport to a series of sudden standstills. Nevertheless, all the singers arrived except the tenor, Georges Noré, who had to stay behind for an extra performance at the Opéra. Next day all the French trains stopped. We had made duplicate bookings by air,

(Text continued on page 42)

CULVER SERVICE



Thomas Beecham, the twenty-seven-year-old heir to a vast fortune, as he appeared at the time he conducted his first London concerts in 1906-7.

SIR THOMAS BEECHAM

(1879-1961)

Below, left: Knighted in 1915 for his services on behalf of opera, Sir Thomas went into temporary retirement in 1923, at the age of forty-four.



SCHULHOF MANAGEMENT



WIDE WORLD PHOTOS

Returning to active musical life in 1926, Sir Thomas created a sensation with his interpretation of Handel's Messiah. In 1928, he was invited to the United States for the first time, as guest conductor of the New York Philharmonic.

HIFI/STEREO



On the way toward becoming one of the world's great conductors, Beecham founded the greatest English orchestra of its day, the London Philharmonic, in 1932.

In 1947, at the age of sixty-eight, Sir Thomas formed the last of his great orchestras, the Royal Philharmonic, with which he made most of his modern recordings.



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CAPITOL RECORDS

In his last years, Beecham could look back on a half-century of glorious music-making. In the background of this photo is a bust of Frederick Delius, whose music he energetically championed through the years.



Beecham, like his eminent contemporary, Sir Winston Churchill, loved the good things of life, including vacations on the Riviera.

but fog and snow grounded all planes. We were recording all the scenes that could be done without the tenor, but we were fast approaching the point when his services would be indispensable.

At this point, we heard that the manager of the Paris Opéra had withdrawn his permission for M. Noré to pay a visit later to London. Furthermore, the strikers closed the London-Paris telephone service, and communication was possible only by military wire. When this final blow fell, I reported defeat to Sir Thomas.

He rose to the occasion. "We go together to the embassy of the French Republic," he said. In due course we arrived there—a fine old house at Albert Gate, overlooking Hyde Park—and were ushered into the office of one of the principal secretaries.

"Now please listen to me," thundered Sir Thomas, "I am Sir Thomas Beecham, engaged at the moment in the recording of a French musical masterpiece in London with eminent French soloists who have travelled from Paris for the purpose. Permission has now been withdrawn by the manager of the Paris Opéra for the departure of the tenor. I have the honour of being a Commander of the Legion d'Honneur, and when it was given to me by the President of the Republic, he assured me that no matter where I died, a platoon of French soldiers would fire a volley over my grave. Now, unless this tenor turns up pretty soon, I will make sure to die in a damned inconvenient place!" At this, there was a great explosion of laughter from the French, who promised to telephone on their private line to the Ministry of Fine Arts; in due course, all was arranged.

Sir Thomas tried to avoid recording overplayed pieces, and to his last days he continued to enlarge the recorded repertoire. When I discussed the renewal of his contract

with him some years ago, he stipulated that he be allowed to record a number of large-scale choral works that he believed to be neglected—Beethoven's *Mass in C*, Handel's *Samson*, Haydn's *The Seasons*, and Liszt's *A Faust Symphony*. All of these were successfully put on discs.

Yet in spite of the number of records Sir Thomas left behind him, there were several works, mostly operas, that he still wished to record. This rather heterogeneous collection included Gluck's *Iphigénie en Aulide*, Gounod's *Roméo et Juliette*, and Wagner's *Lohengrin* and *Die Meistersinger*. Mozart's *Die Zauberflöte* was to have been re-recorded last summer had Sir Thomas been well enough to have conducted the Glyndebourne revival. Personally, I very much regret that he did not record all the great Mozart operas.

THE character of Sir Thomas was fascinating and full of strange contradictions. He loved to be surrounded by beautiful things, and he owned magnificent pictures, furniture, rugs (he had framed a superb prayer mat given to him by the late Aga Khan), books, and silver. His home was always delightful. Still, I never knew a man who changed his residence more often—and usually for no apparent reason. In the fifteen years since the end of the war, he changed homes eight times to my knowledge, not counting his brief stays in hotels or in houses furnished by other people.

As a host, he was considerate and resourceful; he enjoyed good food and wine and could talk splendidly on a very wide range of subjects. A few years ago he even delivered a lecture in the Sheldonian Theatre at Oxford University on the rival merits of Beaumont and Fletcher, the Elizabethan dramatists. And when dining with the judges at Lincoln's Inn (one of the Inns of Court where attorneys, called barristers in England, qualify in London before appearing in court), he accepted a proposal that he should defend in debate the contention that "there is more sense in a musical score than in a barrister's brief." Unfortunately, owing to his illness, this debate never took place, but I am certain that he would have given as good as he got.

For all his highly original qualities of talent and character, Sir Thomas was a product of the age into which he was born—an age of privilege and in many respects an age of refinement and good taste. Freed from many present-day cares, men of talent in privileged positions were able to develop their knowledge of the arts and to sharpen their wits by whetting them against the minds of men of equivalent talents. And although no doubt men of high quality will continue to rise to prominence, it is unlikely that we shall see anybody quite like Sir Thomas Beecham again.

David Bicknell's association with the Electric and Musical Industries, Ltd. phonograph record combine began during the days when Sir Thomas Beecham was making his first electrical recordings. Since that time he has worked closely with the major artists represented on the labels of EMI, His Master's Voice, English Columbia, Angel, and Capitol. He is now manager of the EMI International Artists Department, which controls recording for HMV and Columbia in Europe.

WHY CELLISTS BECOME CONDUCTORS



His dewy eye fixed longingly
Upon his noble goal
The crouching cellist schemes and dreams
Of the conductor's role

by Janos Starker

THEY REALLY DO, you know. Cellists really do become conductors, that is. You have heard, no doubt, that Toscanini was a cellist. But did you know that Sir John Barbirolli, Paul Paray, Antonio Guarnieri, Alfred Wallenstein, Pablo Casals, Antonio Janigro, Arthur Winograd, Enrico Mainardi, Daniel Saidenberg, Howard Mitchell, and Hans Kindler were all cellists?

The phenomenon of the cellist-turned-conductor is so widely remarked among musicians that the poor cellist can't win whether he conducts or not. If he does turn to conducting, everyone says, "Him, too? Another frustrated cellist. He can't make a go of it with the cello, so he tries to be a conductor." Contrariwise, if a cellist does not take to the baton, they say, "Now, there's an odd character. He can't

even conduct. Natural talent, gifted hands—but no brains."

Before going any further with this, consider the cellist's place in the natural history of music. First of all, the inherent character of the cello establishes its playing requirements and the opportunities of those who play it. Traditionally, the cello has been used orchestrally as a sort of alternate bass, filling in harmonies while the flourishing phrases and elegant melodic lines are played by the higher instruments. Thus, while the poor cellist is ready and eager to express himself on four equally capable strings, composers have for the most part left him wandering around inside the orchestra without much that is very exciting to do.

A few ambitious cellists, out of pure bravado, started imitating the violin. They played violin compositions, wrote

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works of their own (mostly of dubious musical merit), and at last succeeded in planting the idea that the cello could be a solo instrument. As the influence of the ambitious few cellists spread, composers wrote some virtuoso pieces for the instrument. But what happened? Less skillful cellists attempted them. Unfortunately, their intonations were a bit off; the sounds they made were, well, scratchy; and so on. So the composer looked over his balance sheet at the end of the year and saw how many times his piano concerto had been played and how many times his cello concerto. He also took note of how well, or how badly, his cello concerto had been played. What, then, would his next composition be? Easy to guess.

The long-range result has been predictable. The people in charge of arranging concert programs look over the available repertory, and say, in effect, "Sure, the cello is a lovely instrument. I personally like it the best of all. But still, let's take a pianist or a violinist. People don't want to hear the Lalo Cello Concerto when they can have the Tchaikovsky Violin Concerto." And so the vicious spiral goes: small demand, small supply, small repertory, slow development, and slow appreciation.

In the middle of it all sits the cellist. Like most human beings, he has to make a living. In some instances, a beauti-

ful girl who has a wealthy father falls in love with the creature behind the big fiddle, and that solves the boring problem of scratching out an existence. But there just aren't enough beautiful girls with wealthy fathers to go around, and the cellist still has to make a living. He auditions for this conductor and that—a detestable experience. Except for a few sado-masochists, no one, on either side of the cello, enjoys these agonizing sessions.

But assume that the torture of auditions has ended and that the cellist has been engaged to fill an opening in an orchestra. From here on, his attitude is almost identical with that of any person in any job near the lower end of any hierarchy. His only added problem is the yearning for recognition of his sensitive artistic soul. He feels that he plays better than anyone else in his section, and that if the conductor can't realize this he must not have ears. Of course, he also discovers that the conductor doesn't know Mozart, that his Beethoven is just so-so, and that he can't even memorize scores. The day will come, he swears, when he himself will arise from behind his cello, take baton in hand, and show how conducting really ought to be done.

BECAUSE the cellist has, except very occasionally, fewer notes to play than his colleagues, he has a great deal of time to squander on thought or what he will. But those who have to play even fewer notes than he are so free that they can read magazines and turn their energies towards such profitable side lines as real estate, insurance, stock-market speculation, and instrument selling. Meanwhile, the cellist, if he happens to be in an opera orchestra, is likely to take up the non-lucrative avocation of watching the stage. To pass the time between notes, cellists spend more time eye-



He auditions for this conductor and that one—a detestable experience.



Stokowski removes the entire cello section from the position it has enjoyed through the ages.

ing the fair sex than do other orchestral players, and the habit grows on them. This is why cellists are supposed to be ladies men. They may not deserve that reputation, but I am convinced that statistics would prove that cellists have the highest rate of heterosexuality among musicians.

EVENTUALLY, the opera cellist gets to know all the singers and ballet dancers by their legs. He analyzes their physiques and has mental affairs with them. And when the conductor does not notice his lack of attention to the music, his estimate of the conductor is further lowered. Soon even this diversion begins to bore him, so he turns to the audience. He greets the steady listeners, passes along backstage titbits, imitates mannerisms of the conductor, and becomes generally the man in the know.

Still there are those interminable rehearsals, during which there is very little for the cellist to do. To be sure, there are some German conductors who will unfailingly call upon the basses and cellist whenever the score has some black spots under the heading. Our man glares back at him and says, more or less to himself, "What does that guy think? I can read music. He just doesn't have any confidence in himself." Of course, great conductors come his way at times, but then he says, "See! He takes my tempo. Exactly what I would have done!"

The standard repertoire gradually settles into his mind. The bass part gives him a fairly good understanding of the construction of the work, and he starts whistling the melody lines and the entrances of the different instrumental solos. As time goes by, he begins to give cues. When the conductor is occupied with other details instead of indicating entrances, the cellist bestows crushing looks on him and thinks up destructive comments on the chief's conducting ability. He offers to make deals with other instrumentalists to cue them

after long pauses—just to play safe. In short, the orchestra now has an incipient conductor in its midst. He dreams of the night when the conductor will fall off the podium and he will thrust aside his cello and save the performance. He buys scores and learns them by heart. He hums on the subway, with a slight manual action as accompaniment, and acknowledges the respectful glances of his neighbors. "Got to work, you know!" he seems to say.

Now the cellist is found more and more often talking to the conductor, suggesting solutions to acoustical problems, proposing new seating arrangements, and panning last week's soloist. One day a break comes along. A friend in the amateur community orchestra asks if he won't help out at their next rehearsal: "Our conductor is sick, and we hate to cancel our Friday night meeting." So he complies, and his conducting career is no longer entirely a matter of private fantasy. He is now a leader who has an orchestra. From here on, the road to Boston is an easy one.

A player who becomes the principal cellist of an orchestra may follow a somewhat different pattern. He is, after all, a member of the aristocracy. In rank, only the concert master is above him, and, in some instances, he may even



Eventually, the opera cellist gets to know all the singers and ballet dancers by their legs.

have his name printed in heavy black in the orchestra's program booklet. He plays solos and receives handshakes and applause. He is invited to parties. He is chummy with the board of directors and their ladies. His comments may influence policy-making on such matters as the choice of guest conductors and soloists. He is influential. So he shouldn't be frustrated. But who isn't?

A peculiar acoustical-visual circumstance now disturbs his peace of mind. Fate—or custom—has placed the principal cellist in a position, downstage center, where he can hear and see every tiny orchestral detail. Stokowski, who may have discovered this, deals with the problem in a rather crude and arbitrary manner, by removing the entire cello

CONDUCTORS OF THE
WORLD . . . BEWARE
THOSE INNOCENT EYES
THAT STARE AT YOU
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section from the position it has enjoyed through the ages. I would not venture to pass judgment on the musical results of this arrangement, but it certainly eliminates the threat of potential conductorial competition. However, there is only one Stokowski.

Thus the principal cellist sits in his chair and hears his colleagues perpetrating wrong notes and sloppy rhythms, and telling the latest Martian jokes. When someone comes in off the beat, the first-desk cellist looks up with a sympathetic smile at the conductor. To his great amazement, the Maestro stops and asks the timpanist to move to the right, so he can see him. "Impossible," the principal cellist murmurs, "the man has no ears," or, "My ears are far superior to his." Give this man a few years, multiply this incident by hundreds of concerts and rehearsals, add all the character traits of the lowly section cellist, and a new conductor is ready to take over.

His contacts are strong, his authority has been well established, and the public is ready to look indulgently at his back rather than his left profile. Mind you, the moment he steps onto the little elevated podium, he can't hear as well as he did from his cellist's seat. But as long as his cellistic memory serves him, he will throw a tantrum from time to time and threaten to expel half the orchestra for lack of discipline. Then slowly he discovers a gradual improvement of behavior in the ranks, and his underling, the principal cellist is ready to begin his own transformation into a conductor.

Then there is the soloist or recital cellist. He fights for recognition. He fights competition, managers, and conductors. And, above all, he fights for engagements. Whenever another cellist plays a date with an orchestra he discovers that the engagement must have been wangled through political ties and family connections. If he obtains the engagement, however, it is invariably the reward of pure artistic merit. Yet no matter how high he rises on the musical ladder, he still will not receive fees equal to those paid to violinists, pianists, or singers. He has transportation difficulties as well. He must buy airplane tickets for his cello, and he develops muscle pains from carrying the big box, for no one else is allowed to touch the sacred thing.

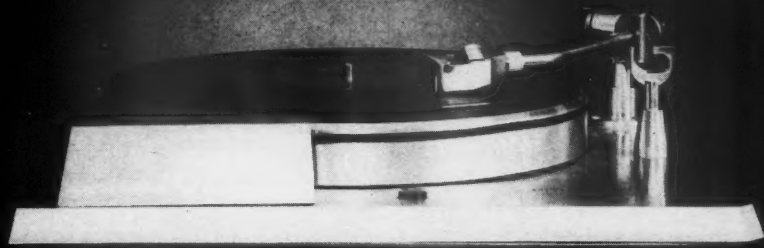
Conductors will accompany him, but seldom to his heart's desire. He dreams about conducting. He becomes tired of playing over and over again the same works, whose composers are unknown to the public, and the little gems he must play to show off his virtuosity. He gets tired of fighting to be allowed to play the great masterpieces that aren't box office.

First he forms a chamber group in which he plays and conducts. He has his business contacts, and he can now offer variety beyond his own repertoire as a cellist. Before long, the cello-playing hands become rusty, and he starts to present programs that are purely symphonic. Remember, please, that he has done this not because he wasn't successful as a cellist, but because there were, after all, young cellists coming along, and he wanted to give them a chance. After all, he, with his enormous talent and experience, must give to the world more of himself and his artistry—and he can do this so much better through the orchestral literature.

WHAT about those cellists who do not conduct? First of all, most of these rarities simply do not conduct yet. Still, there are a few souls who are devoted. The devoted ones believe that someone has to carry on cello traditions, further the cause, and open closed doors. How long will the devoted have the guts to maintain their steadfastness? Drop a baton in front of them, and their loyalty will at least falter.

Now what is left to be said? Conductors of the world beware! Beware those innocent eyes that stare at you from behind the cello stands. They are the eyes of your competitors, present or future. And keep in mind that it would surely be better for all of us to let me remain a happy cellist instead of turning me out to become an active threat to the conducting profession. After all, I do have a few slightly used batons in my drawer—and I *am* a cellist, and only human.

Janos Starker, at thirty-seven one of the world's finest cellists, came to this country from his native Hungary in 1948 and served as principal cellist of the Dallas Symphony, the Metropolitan Opera orchestra, and the Chicago Symphony before devoting himself full-time to his concert career. For Period, Angel, and Deutsche Grammophon he has recorded sizable portions of the concerto and chamber literature for the cello.



HOW TO GET THE MOST FROM YOUR RECORD-PLAYING EQUIPMENT

by Herbert Horowitz

Director, Audio Empire

DESPITE the surge of interest in pre-recorded tapes and the increasing availability of good program material via FM broadcasting, the tried and true vinylite record remains the chief program source for hi-fi listening at home.

This article is intended to give you an idea of how the makers of record-playing equipment tackle some of the problems in designing and building equipment to get the most from the grooves of today's stereo discs. Even more important, it is also meant to indicate what you should do to enjoy the full potential of your record-playing equipment.

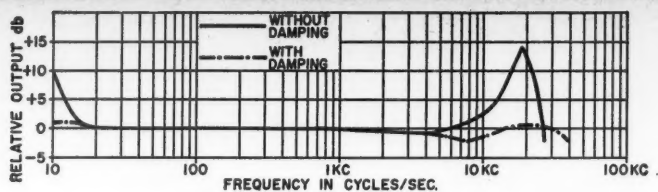
Since the cartridge must deliver a blow-by-blow description of the goings-on in record grooves, the cartridge and its stylus demand a maximum of attention and understanding. The stress to which a cartridge is subjected is tremendous by any standards. At the inner grooves of a record, a 10,000-cps signal subjects a stylus to accelerations on the order of 300 G's. (One G is the acceleration of gravity.) This is many times the acceleration needed to boost a man into space, and may give you an idea of the punishment that a stylus assembly must endure during its daily workout.

Not only is a cartridge required to deal with this super-human kind of stress; it's supposed to do so with no audible evidence of strain. It must reproduce the full range of frequencies with a minimum of distortion and keep the two stereo channels a healthy distance apart—all the while treat-

ing the record grooves with the greatest of care. Most audiophiles are by now familiar with these "classic" requirements for good cartridge performance, but not too many are aware of what the requirements actually mean to the man who sits down to design a stereo cartridge. The real differences in frequency response—those that account for a pickup's "flavor"—occur between 8,000 and 20,000 cps. And the performance of any cartridge above 8,000 cps depends on the interaction of two important factors: the dynamic mass (effective weight) of a cartridge's moving element, and the compliance of the material used in making records. These two factors combine to determine the frequency at which "plastic resonance" occurs. If the resonance of cartridge and record groove occurs in the audible frequency range—below 15,000 cps—it makes for a distinctly unsmooth sound, edgy and unpleasant to hear. The consequent harshness can be overcome to some extent by applying mechanical damping to suppress audible peaks, but this procedure is difficult and does nothing about the fact that a pickup's response rolls off rapidly above the point of its resonant peak. The best answer, logically enough, is to try instead for a resonant frequency that is well above audible range.

SINCE a cartridge designer can't alter the nature of record materials, he must cope with the problem of plastic resonance by reducing the dynamic mass of a cartridge to the

THE MOST FROM RECORD PLAYERS



Frequency-response curves of cartridge show difference between damped and undamped resonance. Response peaks should be beyond audible range.

lowest feasible figure. And the only way to do so is to design for the least cumbersome load on a stylus tip. Every bit of inertia in a pickup's moving system—the weight of the stylus bar, the mechanical linkages to the insides of a cartridge, and the assembly that actually generates the electrical signal—comes home to roost at the tip of the stylus. Isn't this just another way of saying that a cartridge should be compliant? Definitely not. In most cartridges, compliance is only a function of the linkage of a stylus to its generating element, and it is limited only by the tracking pressure that the stylus lever is expected to support without collapsing—or the force necessary to trip a record-changing mechanism.

IN today's top-performing stereo cartridges, low dynamic mass is secured in several ways. The stylus tip itself is, of course, very small, and the less unused tip material that extends above the active area of the tip, the better. Stylus levers are usually made of tiny lengths of hardened aluminum tubing. And, in the majority of current designs, the moving part of the pickup's generating assembly is a minuscule magnet, suspended between fixed coils.

One reason for the increasing popularity of the moving-magnet principle is the need for good stereo channel separation. By having a tiny magnet do the real work of the cartridge, its coils can be placed a reasonable distance apart, which helps hold in check the tendency of coils to act like transformers and induce unwanted voltages in each other. Devotees of the moving-coil design have managed to keep this tendency under control only by tremendous care and ingenuity in design and construction.

Current stereo cartridges of all designs, however, demand *some* degree of care from the user if the level of performance of which these units are capable is to be realized and maintained. If you install your own cartridge, the first thing to do is to get the tone-arm signal leads onto the right cartridge terminals. Any soldering of clips to lead wires should be done *before* the clips are placed on the cartridge's terminals—to avoid conducting the heat from a soldering iron inside the cartridge and thereby damaging it.

After this easy procedure, your only further obligation to the cartridge is to see that it makes proper contact with a record. (A related procedure involves the tone arm, and we'll cover this aspect a bit later.) What "proper contact" means is that the pickup's stylus should be exactly perpendicular to the surface of a record when viewed from the front. If it isn't, you'll lose some of the valuable channel separation engineered into the cartridge, and you'll also come up with totally unnecessary distortion.

Although most cartridges are reasonably sturdy—startlingly so in view of their delicate construction—reasonable care in handling is mandatory to keep them at peak performance level. Despite its tremendous hardness, the diamond tip of a stylus *can* chip if the tone arm is dropped. And, more easily, the hollow stylus lever can be bent out of shape by rough treatment. The possibility of the latter should be checked at least once a month by pulling the cartridge shell out of the tone arm for examination. And, in view of the importance both of performance and record life, you won't be overdoing matters by checking the stylus (for damage rather than wear) under a dealer's microscope every three or four months. You probably won't have to worry about the question of stylus wear more than once a year, but annual inspections are in order. If you wait for degraded performance to inform you of stylus wear or damage, you'll damage some of your records.

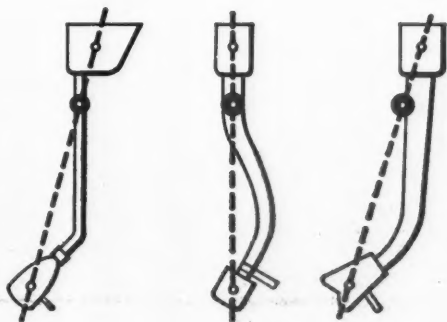
When it's time to replace the stylus in your pickup, always get a replacement made by the cartridge manufacturer. If your cartridge is a moving-coil type, its stylus can be replaced only by the manufacturer at his plant, but it's equally important to get a factory-made stylus for home replacement of a moving-magnet assembly. In the case of the moving-magnet cartridge, a new stylus actually replaces the entire moving system of the cartridge, including magnet and suspension, providing you with an essentially new pickup.

AFTER detailing the many-splendored role of a cartridge, it's harder to wax lyrical over the tone arm and its uses. After all, it's simply supposed to keep the cartridge in the proper position to do its work and take its punishment—without adding anything to or detracting from the cartridge's efforts. But the arm's role, however prosaic it sounds, is undeniably important, and today's stereo tone arms incorporate some interesting refinements.

In advertisements for current tone arms, it's hard to overlook the term "dynamic balance." The word "dynamic," whether used to describe the balance of a tone arm or the quality of a President, implies "on the move." And stereo has put a premium on the tone arm's ability to keep its balance while on the move. Since the information in a stereo record groove is on both groove walls, it is essential that a tone arm keep the stylus in position to receive instructions equally well from both sides at all times. Any tendency for the arm to thrust to one side will distort stereo information, forcing a cartridge to ignore part of the information from one side of a groove while accentuating the wear on the side that's in the direction of the thrust. To keep a

stylus where it should be in a stereo groove, the tone arm must be balanced in all planes. To cope with such matters as unlevel turntables and warped records, both front-to-back and side-to-side balance of the arm must be achieved.

The time-honored rule about stylus pressure is that record and stylus wear diminish as stylus pressure is lowered, but this is true only to a certain point. Too low a stylus pres-



Dynamic tone-arm balance is achieved when counterweight mass, pivot point, and cartridge mass are in the same plane. Shown here are three typical tone-arm configurations that satisfy this condition. The tone arm at right requires an offset pivot.

sure is equally hard on records and pickups. The right way to set stylus force is not to see how low you can get it without forcing the pickup to leave the record groove, but rather to seek the lowest point at which the cartridge will track heavily modulated passages without producing a fuzzy overlay of distortion. The correct setting is actually a function of how well the cartridge and tone arm work together. A top-quality arm may allow you to set stylus pressure a gram or so below the recommendation of the cartridge manufacturer. And if only a few heavily recorded discs seem to require a somewhat higher pressure than normal, there's no reason not to take advantage of the easily read calibrations on a good arm and vary the pressure accordingly.

The only further attention required by today's arms is proper grounding according to the manufacturer's instructions. This usually means simply running a separate ground wire from tone arm to turntable and on to the chassis of a preamp or amplifier. Once it's in proper operation, an arm requires very little attention. Balance and stylus pressure may be checked every few months, and it's also worth while to make sure occasionally that the lead wires underneath the arm have not grown so tight as to restrict its motion. There's no need to worry about the arm's pivot system, however, and you should *not* attempt to lubricate a pivot yourself. This should be necessary only once every three or four years, and it should be done by an authorized service facility.

ALTHOUGH the function of a turntable is definitely the most humdrum of all the components in a record-playing

system, the exacting requirements of stereo have made it a vital concern for the user and engineer alike. In the heyday of monophonic records, when most pickups were fairly insensitive to vertical disturbances, it was somewhat easier to design a quiet-running turntable that would not obtrude on the sound of a good system. But nowadays the slightest vibration that finds its way to a turntable's platter—whether lateral or vertical in character—is a potential source of annoyance to the listener.

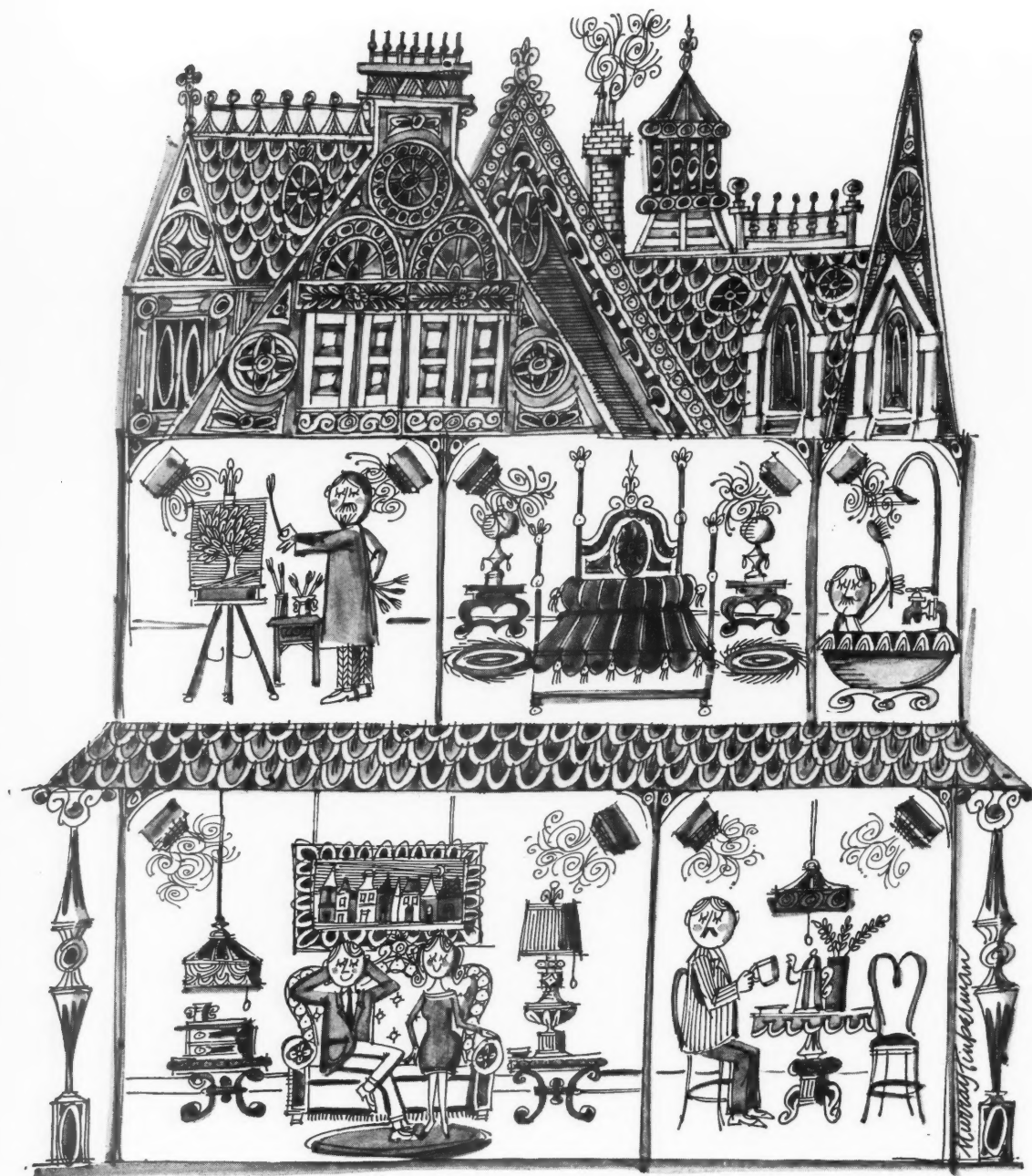
Although there is more than one way for a turntable designer to cope with rumble, flutter, and wow, most of today's good turntables employ belt drives in one form or other—either directly from motor to platter or through an intermediate idler wheel. But no design concept, belt-drive or otherwise, is itself a substitute for exacting production methods. The machining tolerances permissible for top performance are fantastically small. In a belt-drive system, for instance, an eccentricity of a few thousandths of an inch on a stepped motor pulley causes audible rumble. Any corner-cutting in parts will also be felt, and the best system of linkages for filtering out the vibrations from a motor doesn't permit skimping on the quality of the motor itself.

THE well-designed turntable will require a minimum of maintenance in use, but the minimum requirements should be observed with care. The main bearing wells should be checked every six months, and, when necessary, light oil should be applied for minimum friction. Drive belts should be changed every two years, and idler wheels checked for flat spots. The coated fabric belts in use on some turntables have a tendency to shed after prolonged operation, and their residue on a motor pulley or elsewhere can cause as much rumble as an eccentrically machined part. The solution is to clean the parts in question every few months with carbon tet or carbona—either of which should be completely cleaned off after they do their job. Whenever you dismantle the turntable for any reason, be careful in removing and replacing the turntable's platter, to avoid scoring or damaging the main bearing shaft in any way.

Proper installation is also easy but important. Any shock-mounting devices supplied should be carefully installed according to the manufacturer's instructions. Improperly installed shock mounts are themselves potent sources of rumble. According to your own listening environment, further precautions may be necessary to avoid acoustic feedback, for even the most massive turntables are not totally impervious to outside disturbances. In certain cases the judicious use of slabs of polyurethane foam under the turntable is helpful.

Both the engineer's concern with minutiae and the reasonable preventive maintenance that the listener can undertake at home are more than justified by the potentially magnificent sound on modern stereo discs. Both the manufacturer and the purchaser of high-quality audio equipment are on the track not just of reasonably good performance but of an elusive thing called perfection.

Piping Music Through the House



FROM BASEMENT TO ATTIC,

IF YOUR home music system is supplying only one room with music, it is operating at less than full effectiveness. For just a little outlay of time and money, it can provide music all over the house—inside and out. All that's required is a little planning, some wire, and a few strategically placed inexpensive speakers.

The advantages of such a flexible arrangement far outbalance the cost. For extension speakers allow you to distribute music throughout your home to satisfy your family's needs and moods. You may, for example, have all the speakers play in unison, or in any combination. And if you have a stereo system, you can even play two different programs simultaneously—as when, for example, you want to listen to FM in the living room and your children want to tune in their favorite AM disc jockey in another room.

The satisfaction you get from an extension speaker system depends largely on how much intelligent planning you do before you start stringing wires. So sit down with a pad and pencil and sketch a detailed floor plan of your home, showing furnishings, windows, and doors. Mark on this the spots where you would like to put extension loudspeakers. For your extension listening, you will probably be satisfied with monophonic sound, leaving the main speakers in the living room for stereo service.

If you do want stereo everywhere, a second extension channel can be included in your plans. Here, however, discussion will be limited to single-channel extension systems.

The extension speakers need not be identical, but the installation will be simplified if they all have the same impedance. They also should be considerably more efficient than the main speakers, so that they can be turned up to a higher volume when the main system is being played softly. The efficiency of the extension speakers is especially important when a large number of speakers are in the system, because each draws power away from the others.

Each audio outlet should have its own volume control, so someone up in the bedroom can turn down his speaker or shut it off entirely. Such controls are sold as "T-pads" for around three dollars and as "speaker volume controls," including a decorator-styled cover plate and knob, for about twice as much. Functionally, they are identical. Just make sure that the impedance of the control matches that of the speaker it is to be used with.

Ordinarily, impedance matching for loudspeakers means

that an 8-ohm speaker is connected to the amplifier's 8-ohm output tap. But as soon as you start adding additional loudspeakers, you run into complications, for all the speakers must be matched to the amplifier at once.

It simplifies multiple-speaker planning to visualize each loudspeaker as a valve that impedes the flow of water through a pipe, and the amplifier as a pump that circulates water through all the valves connected to it. If you take two valves and connect them in series (see Figure 1), each will impede the water flow by its specified amount, so the total impeding effect will be additive. Thus, when two or more impedances are series-connected, the total impedance is equal to their sum.

If you connect identical valves in parallel with one another (see Figure 2), the water will flow through two equal paths. Hence the total effect of identical impedances in parallel is equal to the impedance of one unit divided by the number of units in the circuit. Thus—to get back to loudspeakers—two 8-ohm speakers in parallel will have a total impedance of 4 ohms, and will be properly matched to the amplifier's 4-ohm output tap.

By combining series and parallel arrangements, you can connect practically any number of impedances together in such a way that the whole array adds up, or divides out, to the 4, 8, or 16 ohms commonly supplied at an amplifier's output taps. But when you start figuring out impedance combinations, you will find that certain combinations are unusable. Two 16-ohm units connected in series will yield 32 ohms, which will match very few amplifiers. On the other hand, two 8-ohm speakers have two usable connections—in series, to give 16 ohms, or in parallel, to give 4 ohms.

Now, back to the pad and pencil, to sketch out a system of interconnections between the extension speakers and the amplifier. Figures 1 and 2, which originally served to illustrate impedance in a water-flow system, may be used as working plans for a setup with two extension speakers, with the small arrows showing the direction of current flow through the circuits.

Start with the premise that the main speakers are connected directly to the amplifier. Then arrange your hookup of remote outlets so that the impedance of all extensions comes to within fifty per cent of the impedance of your main speakers. Since the total impedance of all the exten-

EXTENSION SPEAKERS PUT MUSIC WHERE YOU WANT IT



A Houseful of Music

HINTS AND HARDWARE

- Suitable outlet sockets for movable remote speakers are the Cinch-Jones S-302AB or the Cannon UA-3-14. Use the mating plug made by the same manufacturers to connect the speakers. Each outlet receptacle, with its T-pad control of the proper value (8 ohms for an 8-ohm speaker) may be installed on a small metal plate and painted to match the wall or baseboard.

- To get the wires from the outlets to the amplifier, run them inside the walls, into the cellar, across the cellar ceiling, and up through a hole in the floor to the amplifier, if the main system is on the first floor. To get the wires down through the wall, tie a fifteen-inch length of metal bead chain to some string, let the weight of the chain pull the string down through the hole, and then use the string to pull the wires down by the same route. Do not cut the wires until you have strung them their full distance.

- Before cutting the hole for an extension outlet, make sure there are no doorways or windows directly beneath that spot in the wall to obstruct the passage of the wires.

- In the cellar or basement, run the cables across the ceiling beams, stapling them in place. Mark the end of each pair of wires to identify the extension outlet they feed (e.g., kitchen, den, etc.). Fasten them to a multiterminal barrier strip—Cinch-Jones 2-140 or H. H. Smith 600-2—(see Figure 8), using a separate pair of terminals for each extension speaker. Then only a single pair of wires will be needed to connect the entire extension system to the amplifier.

- Use short lengths of wire between the terminals on the barrier strip in the basement to strap all the extension outlets together in whatever series-parallel combination you worked out on your planning diagram, as shown in Figure 8. Bear in mind that each pair of wires from a remote speaker station represents the two sides of your sketched valve arrows. To keep the entire system in phase, let the lighter-colored wire of each pair represent the pointed end of each arrow in your diagram.

- If it is not possible to get enough volume from the extension speakers when the main speakers are set for comfortably soft volume, the resistance network shown in Figure 6 should be inserted in the wires running to each of the main speakers.

sion outlets will be in parallel across the main speaker hookup, the main speaker system should be connected to the amplifier output tap corresponding to half their aggregate impedance.

As an example, Figure 3 shows a system with a 16-ohm main speaker and four extension speakers arranged in a 16-ohm series-parallel combination. Thus we have two 16-ohm speaker networks in parallel, and the 8-ohm tap on the amplifier will provide the proper impedance match. Some

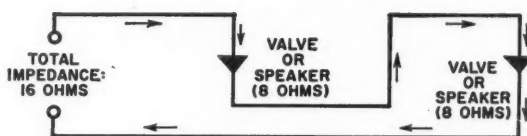


Figure 1. Total impedance of units connected in series equals the sum of their individual impedance values. Two 8-ohm units so arranged have a total impedance of 16 ohms.

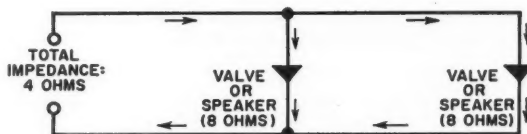


Figure 2. Total impedance of units in parallel equals the impedance of one unit divided by the number of units in the circuit. Two 8-ohm units in parallel add up to 4 ohms.

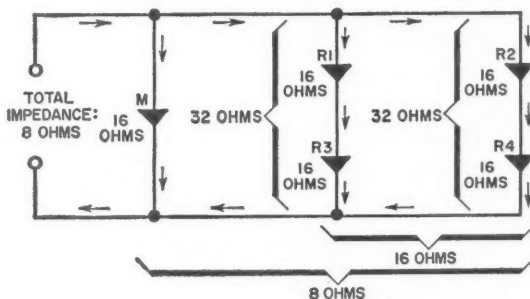


Figure 3. Sketch for a system with 16-ohm main speaker (M) and four 16-ohm extensions (R_1 - R_4) arranged in series-parallel to provide a total impedance of 8 ohms.

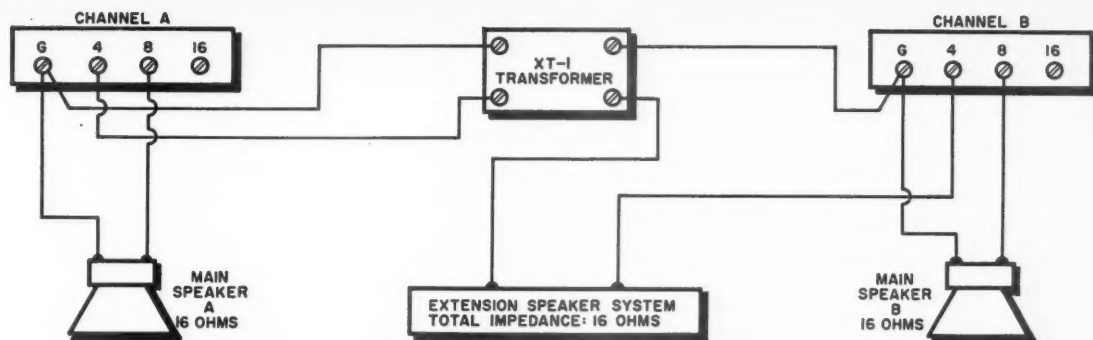


Figure 4. Wiring plan for obtaining a blended mono signal for extension speakers by the incorporation of an Electro-Voice XT-1 mixing transformer. This device maintains stereo separation on main speakers while providing mono output for extension speaker use.

stereo amplifiers have special output terminals for extension speakers that provide a signal that is a composite of both channels. If your stereo amplifier has no take-off point for such a mixed channel, you can obtain the same result by connecting channels A and B in parallel through a mixing transformer, such as the Electro-Voice XT-1, which sells for \$13.50. This transformer maintains stereo separation at the main speakers while blending both channels for mono listening on the extensions. The wiring for this arrangement is shown in Figure 4. If you are willing to forego stereo from the main speakers while the extensions are operating, you will not need the transformer. In that case simply connect the extension system to either channel A or channel B and set your mode control for mono.

Your completed diagram will show only the operating condition that exists when all the speakers are connected. You still need a way of disconnecting the main speaker without upsetting the impedance match. A toggle switch will accomplish this, if it substitutes for each speaker a 25-watt

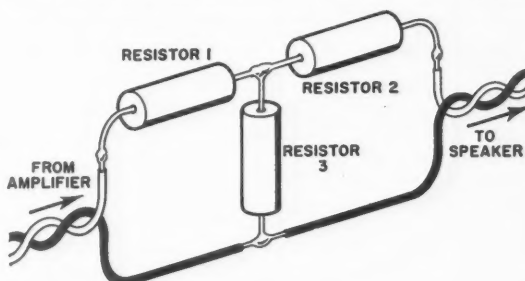


Figure 6. Resistance network in speaker line may be necessary to keep main speakers from sounding louder than extensions at a given volume setting. Resistors 1 and 2 should be 0.3, and resistor 3, 0.8, of the main speaker's impedance.

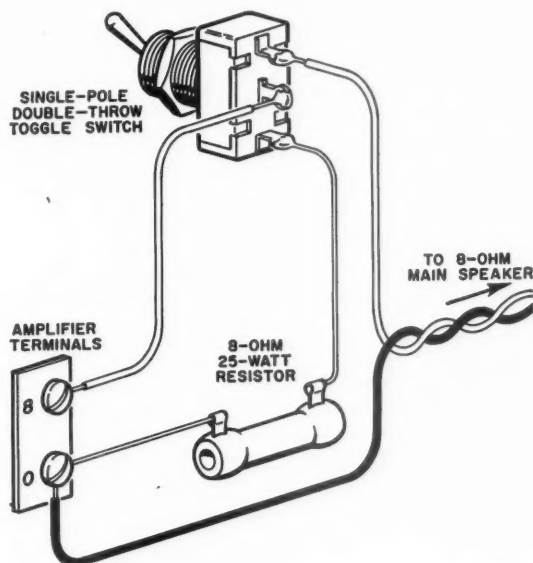


Figure 5. Silencing main speaker can be accomplished by toggle switch and resistor inserted into main speaker line. Ohmic value of resistor should match speaker impedance.

resistor of the same value as the speaker's impedance, (i.e., substitute an 8-ohm, 25-watt resistor for an 8-ohm speaker). Figure 5 shows how such a switch can be connected.

In a hookup like that shown in Figure 3, the arrangement of remote speakers will draw off half the power put out by the amplifier. So if the main speakers normally demand a minimum of 30 watts for clean crescendos, twice this power—or a minimum of 60 watts—will be required to maintain the same level of performance with all the speakers going.

Because of their length, the wires running to remote speakers should be heavier (to reduce losses) than those ordinarily used for speaker leads. Also, they should have color-coded conductors to facilitate phasing of the speakers. Both requirements are met by No. 14 stranded, unsheathed, twisted power cable, which is obtainable from any electrical supply house.

Ordinary electrical plugs and receptacles should never be used for plug-in speaker outlets. Anyone who has ever inadvertently plugged a loudspeaker into a 117-volt outlet will



PIPING MUSIC THROUGH THE HOUSE

understand why. Speaker lines should terminate at a small baseboard-mounted audio receptacle, as shown in Figure 7. The T-pad volume control should be mounted next to the wall outlet rather than on the speaker itself. This allows it to remain in the circuit when the speaker is unplugged. Otherwise, disconnecting the speaker might interrupt a series circuit, muting the other speakers in that circuit and upsetting the impedance match to the amplifier.

Now mark the wiring layout on your room sketches and use a tape measure to determine the total length of wire you will need. Plan to run a separate pair of wires from each speaker outlet, from the main speaker and from the amplifier down to a convenient spot along the basement ceiling. Join them there in a multiterminal barrier strip to serve as a central tie-point. (See Hints and Hardware on p. 52.) This may seem like rather a waste of wire, but it will allow

Figure 8. Multiterminal barrier strip permits all connections to be made in a convenient location. The strip is shown wired in accordance with the diagram in Figure 3.



you to make changes conveniently if your planning is faulty or if you decide to modify your system later on. For instance, you can string wires from there to any later addition to the house without essentially altering the original installation. Of course, when adding new extensions, you must recalculate the total impedance of the system.

If you are building a new house, the music-distribution lines can be built in along with the rest of the house wiring. Just give the electrical contractor specifications or, better, samples of the materials you wish to use, and mark the outlet locations on the blueprints. Number each outlet, and specify that the ends of wire at the amplifier be tagged with the corresponding numbers.

With the wiring done, connecting up the system is simply a matter of following the pipe-and-valve plan prepared previously, substituting a speaker outlet for each arrow on the

Figure 7. Wall outlet for plugging in extension speakers can be recessed unobtrusively into baseboard. Note polarized speaker plug and receptacle to assure correct phasing.

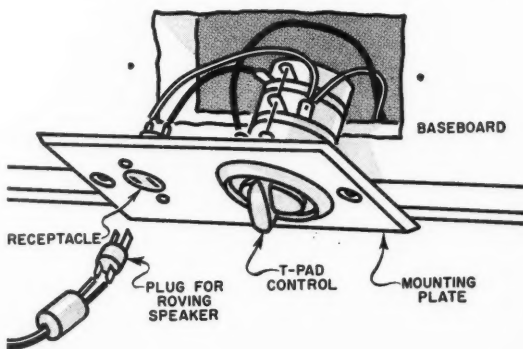


diagram. To maintain proper phasing on all speakers, the same color-coded wire should always go the same terminal on each speaker—e.g., black to the positive terminal and white to the negative.

Test the system with music to make certain everything is functioning as it should. If there is trouble, check your plan before rechecking the wiring. Once again: If a roving speaker is unplugged, the T-pad volume control at the outlet must always be turned all the way off to maintain proper impedance throughout the system.

All this may sound complicated in the telling, but it is rather simple in the actual installation. Especially if only two or three rooms are to be provided with extension speakers, neither the planning nor the wiring itself should present problems. And, when all is said and done, any listener should consider his labors well rewarded by the rare pleasure of hearing his favorite music while soaking in the tub.

J. Gordon Holt's professional activities include many aspects of audio. As a recording engineer, he is largely responsible for the technical quality of Dyer-Bennet records; he has been a consultant to audio manufacturers; and he is known to the readers of HiFi/STEREO REVIEW through articles and his regular column "Sound and the Query."

BEST OF THE MONTH



CLASSICAL

MASTERFUL CHOPIN FROM MAURIZIO POLLINI

—the young Italian pianist gives a performance for the ages

IN HIS RECORDING of Chopin's Piano Concerto No. 1, in E Minor, which Capitol has just released in this country, Maurizio Pollini gives a performance that is truly for the ages—one that in every respect justifies what had seemed, in advance of hearing, the rather intemperate praise lavished on it several months ago in such British publications as *The Gramophone*. For the young Italian pianist joins with Paul Kletzki and the players of the Philharmonia Orchestra in a beautifully unified reading that has tremendous vitality without the sacrifice of one whit of the poetry implicit in the score. Indeed, the slow movement

is so finely inflected, so subtly colored that this may well be the concerto recording of the year.

It seems all but incredible that such superbly balanced and controlled playing is the work of a pianist who is not yet nineteen years old, though it should be recalled that Chopin was only twenty himself when he composed this concerto.

But what matters here is

that Pollini, who was awarded the First Prize at the recent International Chopin Competition in Warsaw, responds to the aesthetic of the score as if it were part of his inmost self. Such complete identification with the spirit and pianistic idiom of Chopin is exceedingly rare these days; to come upon it once more, and so unexpectedly, from an artist so youthful, gives the listener a sense of revelation.

Paul Kletzki, who, through his Polish birth, comes by his Chopin insights naturally, shapes an orchestral collab-



FREDERIC CHOPIN
... of the E Minor Concerto



MAURIZIO POLLINI
Revelatory reading ...

BETTMANN ARCHIVE

S. HURDOK

continued on page 56



oration that is both exciting in its own right and exquisitely adjusted to the interpretative temper of his soloist, and the members of the Philharmonia Orchestra, at the top of their form, play brilliantly. The recording, in point of tone and intelligent use of stereo perspective, is excellent. If this recording is not some kind of inexplicable freak, then Pollini must already be ranked as one of the outstanding Chopin players in the world. Only the passage of time can test the consistency of his great talent; in the meanwhile, lovers of fine pianism can scarcely fail to be delighted by this disc. *Martin Bookspan*

⑤ **CHOPIN:** *Piano Concerto No. 1, in E Minor, Op. 11.* Maurizio Pollini (piano); Philharmonia Orchestra, Paul Kletzki cond. CAPITOL SG 7241 \$5.98.

ZESTFUL BARTÓK

*Haitink produces
the best stereo Concerto
for Orchestra yet*

WITH HIS NEW recording of Bartók's *Concerto for Orchestra* and *Dance Suite*, young Bernard Haitink offers further fulfillment of the splendid gifts he showed in the first major Epic recording of Dvořák's Symphony in D Minor (BC 1070, LC 3668) that he made with his Amsterdam Concertgebouw Orchestra. His reading of the *Concerto for Orchestra* in particular displays the same fine balance of virtuosic flair and probing expressive-intellectual perception. In the latter respect, his reading is superior to Leonard Bernstein's recent recording of the score for Columbia. His only other serious stereo competition in the concerto is from Fritz Reiner and the Chicago Symphony, who recorded their superb performance and interpretation during the early days of stereo. Indeed, Haitink's only peer as an interpreter of this music is Antal Dorati, whose 1954 monophonic recording with the

BERNARD HAITINK
A Dutchman with fiery temperament



COLUMBIA RECORDS

Minneapolis Symphony (Mercury MG 50033) has a degree of intensity yet to be matched.

The orchestra plays gloriously for Haitink, and there is apparently a new microphone setup being used in the Concertgebouw, for the brilliance of sound heard from this recording recalls that of the Boston Symphony in the Koussevitzky days. The *Dance Suite*, which dates from 1923, twenty years earlier than the concerto, has more manner than substance, but it is played with equal glitter and élan and makes a fine companion to the best current stereo version of the *Concerto for Orchestra*. *David Hall*

⑤ **BARTOK:** *Concerto for Orchestra; Dance Suite.* Amsterdam Concertgebouw Orchestra, Bernard Haitink cond. EPIC BC 1129 \$5.98.

BEETHOVEN BY RICHTER

*An overwhelming
"Appassionata"*

AMONG THE TWO dozen recorded versions of Beethoven's "Appassionata" Sonata, Sviatoslav Richter's new American-taped RCA Victor release surely belongs among the very greatest. The performance stands as the very epitome of Richter's special type of musicianship, which makes every single note in a work of major dimensions seem formally and expressively related to every other note from the very beginning to the very end. In the pianist's reading of the "Appassionata," as in his reading of the Brahms Piano Concerto in B-flat, transitions and connecting passages are never allowed to seem mere spacers between great climaxes and noble melodies, but are thoroughly integrated into the musical-dramatic fabric. This kind of playing makes Richter's "Appassionata" an artistic experience of the first magnitude. Surely he must have had one of his very best days when he recorded this music at Webster Hall, in New York, for his virtuosity is unerring and his interpretative command absolute, without a trace of nervousness or physical strain. The result can only be described as overwhelming.

The companion sonata on this disc, the "Funeral March," does not come off quite so well. For one thing, the variation movement sounds a bit mannered. Part of the reason for this may be inherent in the construction of the sonata, with its two conventionally formalistic movements followed by two of a far more dramatic, personal character; but Richter's playing of the finale is dazzling in its kinetic brilliance. RCA has done a fine recording job in both stereo and mono, even though the sounds of truck traffic on Third Avenue occasionally make one imagine that the turntable is rumbling. *David Hall*

⑤ **BEETHOVEN:** *Piano Sonata in F Minor, Op. 57 ("Appassionata"); Piano Sonata in A-flat, Op. 26 ("Funeral March").* Sviatoslav Richter (piano). RCA VICTOR LSC 2545 \$5.98, LM 2545 \$4.98.



DUKE ELLINGTON
His Peer Gynt is something special

COLUMBIA RECORDS

♦♦♦♦♦ JAZZ ♦♦♦♦♦

RIP-SNORTING TENOR SAXES

Eddie Davis and Johnny Griffin have a ball

IN THEIR EXCITING new album "The Tenor Scene," Eddie "Lockjaw" Davis and Johnny Griffin give samples of a kind of impassioned, booting, full-bodied tenor saxophone rarely heard nowadays. In former years, this kind of direct, forceful, highly emotional jazz would have been described as "lowdown" or "gut-bucket." There doesn't seem to be a current term for it; "funk" doesn't really cover it, for this compulsive stuff is much too un-self-conscious for that. At any rate, Eddie Davis and Johnny Griffin here pitch into a series of heated, hard-swinging tenor battles recorded on the spot at Minton's Playhouse, the Harlem jazz club that has been the scene of some of jazz's more significant moments. Both of them wade in and rip off chorus after steaming chorus of blistering, gutsy jazz, to the obvious delight of a highly appreciative—and demanding—audience. Junior Mance contributes some telling piano solos, too, and the rhythm section drives fiercely all the way. It's a pleasure to hear the cutting contest, one of the oldest jazz institutions, finally come into its own again, and in such a good location recording.

Peter J. Welding

© **EDDIE DAVIS AND JOHNNY GRIFFIN:** *The Tenor Scene.* Eddie "Lockjaw" Davis and Johnny Griffin (tenor saxophones), Junior Mance (piano), Larry Gales (bass), Ben Riley (drums). *Light and Lovely*; *Straight No Chaser*; and three others. PRESTIGE 7191 \$4.98.

GRIEG, IBSEN, AND THE DUKE

Ellington's slant on Peer Gynt

WITH THE Columbia release of his unique "arrangement" of Grieg's two *Peer Gynt* suites, Duke Ellington has his second go on records as a nineteenth-century composer. The idea of Ellington's refurbishing Tchaikovsky's *Nutcracker Suite* (Columbia CL 1541, C 8341) seemed absurd; yet the album proved pungently amusing and did no real violence to the spirit of Tchaikovsky—or of Ellington. This new fusion of Ellington with yet another one of the Romantics is also engaging. Actually, Ellington hasn't gone very far outside the general outlines of the originals, although he has seasoned the work with his own highly personal and often softly mocking harmonies. The underlying pulsation has also, of course, been changed into a swinging rhythm, and the solo improvisations have much more to do with jazz than they do with Norway. Among the more memorable successes are the poignant expressiveness of Booty Woods' plunger-muted trombone in "Solveig's Song" and the stately, mournful voicings at the beginning of "Aase's Death." There are other pleasures, too, and it is especially satisfying to finally hear Jimmy Hamilton's thoroughly legitimate clarinet tone in an apposite context.

The *Suite Thursday*, commissioned for the 1960 Monterey Jazz Festival, may or may not actually be based on John Steinbeck's *Cannery Row*, but parts of it are among the better collaborations of Ellington and Billy Strayhorn in recent years. There are several passages of buoyant Ellington piano, and there should have been more; "Zweet Zursday" is softly affecting, and in the rather diffuse "Lay-By" Ray Nance has one of his least-schmaltzy violin solos on record.

The work as a whole could have used some tightening, but the band plays very well throughout the album, and again demonstrates that Mr. Ellington, after all these years, still leads the most variegated and least limited big band in jazz. *Nat Hentoff*

© **DUKE ELLINGTON:** *Peer Gynt Suite No. 1 and Peer Gynt Suite No. 2; Suite Thursday*. Duke Ellington Orchestra. COLUMBIA CS 8397 \$4.98.

BRILLIANT JAZZ COMEBACK

*Chicago's Bud Freeman
rides again*

NOW FIFTY-four years old, Bud Freeman, an honor graduate of the celebrated Chicago school of the late 1920's, was one of the first and most successful players to translate the jazz word into the idiom of the tenor saxophone. He is also one of the group of elder statesmen of jazz who have been largely ignored in recent years, as modern trends have passed them by. That he has slipped from popularity is unfortunate, for as this new Prestige recording gives plenty of evidence, he remains a masterful and telling soloist. His approach has mellowed over the years: for ballads he has evolved a languid, legato style of extraordinary beauty, while on uptempo tunes his jabbing, pungent, and sardonic solos seem a mature development out of his earlier more explosive style. Here he has found a perfect second in the spry, wittily inventive trumpet of Harold Baker, an alumnus of the Duke Ellington band, and the team of Claude Hopkins, George Duvivier, and J. D. Heard provide solid rhythmic bedrock for the horns to build on. All told, this is a delightful and moving album. *Peter J. Welding*

© **BUD FREEMAN:** *The Bud Freeman All-Stars*. Bud Freeman (tenor saxophone), Harold "Shorty" Baker (trumpet), Claude Hopkins (piano), George Duvivier (bass), J. C. Heard (drums). *I Let a Song Go Out of My Heart; S'posin'; March On, March On;* and five others. PRESTIGE/SWINGVILLE 2012 \$4.98.

ENTERTAINMENT

THE ART OF RAKHEL HADASS

*A remarkable singer
evokes the colorful
folklore of the Levant*

THE FIRST Monitor album by Rakhel Hadass is one of the most rewarding folk records of the year. She has selected

carefully from the multicolored musical material of the Eastern Mediterranean, and her program includes Israeli, Yemenite, Greek, and Ladino songs. (Ladino, as Henrietta Yurchenko points out in her excellent jacket notes, "is used here to denote the language of the Levantine Sephardics, a mixture of Spanish, Hebrew, Greek and Turkish.") Of Sephardic background herself, Miss Hadass is well qualified to sing these haunting songs of the Mediterranean, having spent her childhood in Greece, Lebanon, and Israel. After graduating from the Tel-Aviv Academy of Music, she helped found the Haifa Oranim Group, which has appeared in America. Now a touring soloist here and abroad, she taped this recording in New York, where she studies dance with Martha Graham.

Miss Hadass sings with remarkable skill, evoking with total success the atmosphere of each song. She can be tender but unsentimental, airily self-confident, and invitingly sensuous. Her voice does not seem to be large, but it retains its penetrating purity and fullness of tone at all volume levels. The selections are for the most part colorful, melodious, and altogether charming. The accompaniment, particularly the unusual blending of timbres between Samuel Baron's



RAKHEL HADASS

Her folk songs from the Near East haunt the memory

flute and David Glazer's clarinet, is excellent, and Gil Aldema's arrangements are skillful and tasteful and always in keeping with the material. In sum, this is a delightful record that can be listened to either casually or with the greatest of attention.

Nat Hentoff

© **RAKHEL:** *Israeli, Yemenite, Greek, and Ladino Songs*. Rakhel Hadass (vocals); Samuel Baron (flute), David Glazer (clarinet), Walter Raim (guitar and banjo), Meir Mizrahy (drum), Gil Aldema (accordion). *Delicate Hand; The Nightingales; The Mountain and the Valley Blossomed;* and twelve others. MONITOR MFS 350 \$4.98.

SCOTTISH MINSTRELSY OF SEX AND ADVENTURE

*A major folk record
by Jeannie Robertson*

IT IS ABSURD TO CALL anyone—as the jacket of this recording calls Jeannie Robertson—"the world's greatest folk singer." There are far too many, many diverse traditions of folk song for any such absolute language to make sense. However, Mrs. Robertson is certainly one of the very best singers in the classic ballad style of the British Isles, and is particularly eloquent as an interpreter of the songs and ballads of her own Scotland. Singing all of the seventeen songs in her program without accompaniment, she is as enormously secure rhythmically as she is in the story-telling aspects of her art.

Many of the songs she sings here deal with the pleasures—often predatory—of sex. Others are concerned with war, fierce poachers, and rascally-Scottish wanderers. There is also a delightful selection of children's songs, of which annotator Hamish Henderson observes: "Verses of ballads sometimes become detached from the parent song, and stay spinning like tops in the streets and playgrounds." Through all of them, Mrs. Robertson's singing is warm and strong, proud and relaxed. This is easily one of the most important folk-song recordings of the year, and points up once again the quality of Kenneth Goldstein's International series for Prestige. The jacket notes are excellent, and the texts are printed in a separate booklet. It would have been helpful, however, to have furnished a glossary of some of the more idiomatic Scottish words.

Nat Hentoff

© **JEANNIE ROBERTSON:** *Scottish Ballads and Folk Songs.* Jeannie Robertson (vocals). *Wi' My Rovin' Eye; Johnny The Brine; A Maiden Come from London Town;* and fourteen others. PRESTIGE/INTERNATIONAL 13006 \$4.98.

HUMOR BY SELLERS —TUNES BY LOREN

*Delightful entertainment
from an unexpected
pairing*

THE DISC DEBUT OF the improbable team of Peter Sellers and Sophia Loren is surely one of the most thoroughly entertaining recordings ever made. Apart from that, it is perhaps even more noteworthy that here, for what is quite possibly the first time, the songs and sketches on a record have been organized in the manner of an intimate revue. Furthermore, not only have most of the materials been specially written for this recording, but many would be next to impossible to project effectively through any other medium.



ANGEL RECORDS

SOPHIA LOREN AND PETER SELLERS
Together, they produce a sparkling disc

Thanks to the magic of tape, it is possible to enjoy the remarkably versatile Mr. Sellers holding conversations with himself in a wide variety of vocal characterizations and disguises. It is, in fact, little short of astonishing to hear him do a routine about a radio sidewalk interviewer in which he is both the interviewer and all the interviewees—or the sketch in which he plays both a worried father and a school headmaster. He even manages to simulate the bleating of a dance orchestra vocalist *circa* 1927 as heard through the faded, cracked sound of a 78-rpm record. Nothing he had ever done before, however, had quite prepared me for the almost frighteningly perfect impersonation of Alec Guinness that he does in one of the most hilarious interviews ever taped. This alone would be worth the price of the record.

And, believe it or not, Miss Loren turns out to be a perfect foil. Her charmingly modest vocal talents are just right for the specially written songs she sings with Mr. Sellers, and even for so formidable an item as Rodgers' and Hart's *To Keep My Love Alive*. Of the new material, I am particularly fond of *Goodness Gracious Me* (a phrase that owners of Mr. Sellers' previous album, "The Best of Peter Sellers," will instantly recognize); *Bangers and Mash*, a musical domestic quarrel between a Cockney and his Italian war bride; and *I Fell in Love with an Englishman*, Miss Loren's sad confession of her unrequited love for the most oafish Britisher this side of the Terry-Thomas boundary.

The only thing to be really unhappy about is that the Angel stereo has the voices come from opposite speakers in most of the routines, a placement that makes sense only in *I Fell in Love with an Englishman*. Luckily, there's still the good old-fashioned mono version.

Stanley Green

© © **PETER SELLERS AND SOPHIA LOREN.** With Orchestra, Ron Goodwin cond. ANGEL S 35910 \$5.98, 35910 \$4.98.

SOUND and the QUERY

by J. Gordon Holt

Everybody tells me that both channels of a stereo system should be identical. Yet when I ask why, all I get is a blank stare.

Is it really necessary to match channels, or is this just another myth perpetuated by manufacturers as a means of selling two of everything?

Edwin B. Wright
New York, N. Y.

The directional and spatial information in a stereo program derive mainly from differences in the volume of sound issuing from each speaker. Imbalanced sounds—ones emerging more loudly from one speaker than from the other—seem to be coming from the louder speaker.

If one channel tends to emphasize a certain range of frequencies, it will shift the apparent source of those frequencies away from its normal location on the "stage" and toward the offending channel. This wouldn't be so bad if it merely rearranged the orchestra seating a bit, but it more often causes a disembodied effect, making the fundamental tones from some instruments seem to come from one place and their overtones from another.

It is sometimes possible to find two sets of different components with exactly the same frequency-response characteristics, but most people find it best to use identical components for both channels.

The speakers I intend to use with my stereo system are rated at 50 watts power capacity. Does this mean I must use dual 50-watt amplifiers with them? Or can I use lower-powered amplifiers?

Don Christ
Los Angeles, Calif.

The power rating of a speaker only tells how much power it can handle—not how much power is needed to drive it. Thus, you do not necessarily need 50 watts to drive a 50-watt amplifier. A speaker with a 50-watt program rating can handle the output of a 50-watt amplifier, while one with a continuous power rating of 50 watts can be used with a 100-watt amplifier.

If the speaker's power specification is not identified as a program rating or a continuous power rating, it's best to assume that it is a program rating and to

proceed on that basis. If different ratings are given for the woofer and tweeter sections of a speaker system, the rating of the woofer can be used as the basis for amplifier selection.

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Irwin J. Dashiff
Lancaster, Calif.

To track down the trouble, jiggle the wires between the offending tweeter and its crossover network while listening to a program with plenty of highs in it. The tweeter will cut in and out if part of the hookup is defective. If so, look for an improperly soldered connection, a loose terminal screw, or a small strand of wire bridging the terminals.

If the interconnections are beyond question, either the tweeter or the crossover is defective, and must be repaired or replaced.

Why is there a disturbing hissing noise on many records? I have to turn down the treble control to get rid of this hiss from most discs.

Robin Kinkaid
Woodbury, Conn.

Either you play your records at ear-shattering volume, or some component in your system is exaggerating high frequencies out of all proportion to their natural balance.

There is a certain amount of hiss on all records, but on a smooth, well-balanced system the hiss should be inaudible at average listening volume. The most common causes of excessive hiss at normal listening volume are, in order of probability, a high-frequency rise or peak in the pickup or the speaker system, misadjustment of tweeter balance controls, improper equalization or termination of the pickup, misuse of treble tone controls, or a chipped stylus.

Specialty Stereo

On some of my records I hear a kind of echo immediately preceding loud passages in the music, and occasionally I hear the same thing again after the loud section.

Is this the fault of the records, or could something be wrong with my pickup?

John Douglas Behrman
West Lafayette, Ind.

These pre-echoes and postechoes are recorded on some discs, but a defective pickup can cause them, too. When the magnetized layers of an original master tape are wound on the reel, a certain amount of magnetism from each layer prints through to the layers directly above and below it. The resulting echoes are quite feeble and are usually drowned out by the program material. But when a very loud passage is preceded by or followed by a quiet section, the print-through from the loud passage may become clearly audible, the more so if you happen to be listening at a fairly high volume level.

Echoes that originate with the master tape are, of course, on the disc to stay. But a similar effect can also originate in your playback system, as the result of a pickup stylus that is misshapen or severely canted to one side. On many heavily cut records, the tops of the V-shaped grooves sometimes run close enough together for the wiggles in one groove to indent the edges of the adjacent grooves. If any part of the stylus contacts the top of the groove—as might happen if the stylus is chipped or badly worn, or if it is tilted sharply sideways—it will cause echoes.

What is the minimum frequency range that could be considered as high fidelity?

Nathan Holt
Portsmouth, N. H.

Let's broaden the question to include distortion, volume, and so on, and then ask "Where is the dividing line between high fidelity and low fidelity?" The answer: There isn't any. High fidelity is not a kind of sound; it is a degree of quality, and quality is a purely personal value judgment.

I'd like to store all my tapes in identical boxes, for appearance's sake. Where can I get empty tape boxes?

John R. Livesay
Arlington, Va.

Practically every major tape manufacturer sells empty reel boxes. If your local hi-fi dealer doesn't stock them, he can order some for you, or you can order them yourself through any mail-order hi-fi equipment supplier.

HiFi/STEREO

GEORGE JELLINEK • IGOR KIPNIS

[illegible]

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SOUND and the QUERY

a forum for eliminating
the most common—
and often most exasperating—
problems of stereo hi-fi

by J. Gordon Holt

Unmatched Channels

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Trouble in Surrounding Space

Shortly after purchasing my stereo console, I noticed that the tweeter in one channel would cut out once in awhile.

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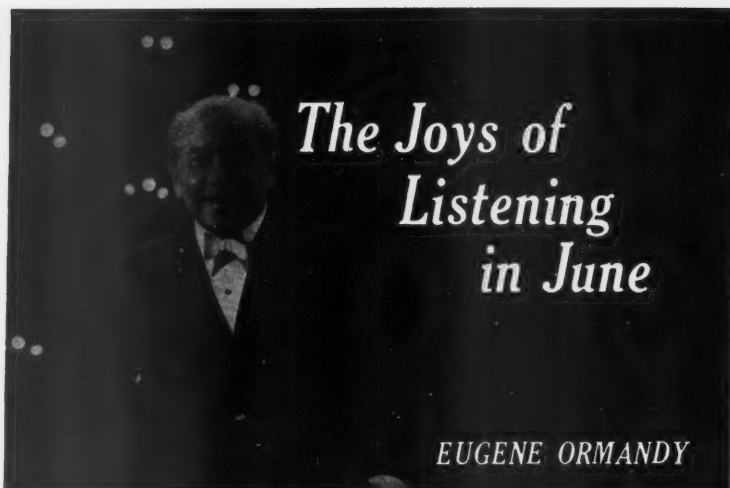
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HiFi/STEREO

GEORGE JELLINEK • IGOR KIPNIS





The Joys of Listening in June

EUGENE ORMANDY



INVITATION TO THE STEREO DANCE

All together for the first time in sweeping stereo—concert dazzlers like Weber's *Invitation to the Dance*, Glière's *Russian Sailors' Dance*—and Eugene Ormandy with The Philadelphia Orchestra, specialists in splendor of sound.

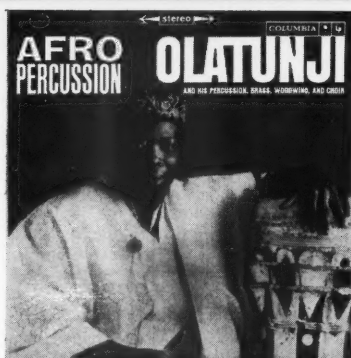
ML 5641/MS 6241*



BRUBECK AND McRAE IN TUNE

The Dave Brubeck Quartet has a new teammate for "Tonight Only!"—Carmen McRae, a jazz singer of warm as well as womanly intuition. Their pungent improvisations are based on a collection of original Brubeck melodies, also one by the Quartet's artful alto sax man, Paul Desmond, and one by bassist Gene Wright.

CL 1609/CS 8409*



AFRO-PERCUSSION

Volcanic African drums and chants explode in a new album by Nigeria's Olatunji. His cast of performers span two continents to ally native drummers, a twenty-five voice chorus, with America's modern jazz instrumentalists. The result is particularly hypnotic for fanciers of uncommon jazz, startling stereo, and pyrotechnic percussion.

CL 1634/CS 8434*



THE HAPPIEST GIRL ON BROADWAY

"Musically Inspired" said The New York Times... "Lovely Work" agreed the Herald Tribune, saluting "The Happiest Girl in the World." E. Y. Harburg's impudent lyrics to Offenbach's champagne music, brilliant, buoyant Broadway Original Cast headed by roguish Cyril Ritchard, enchanting Janice Rule... make the happiest of listening on records.

KOL 5650/KOS 2050*



ON THE TOWN Revisited

"A belated gem" is the New York Herald Tribune's salute to this fresh-as-paint revival. Reunited in this full-length recording are original cast stars Nancy Walker, lyricist-singers Adolph Green, Betty Comden. Special attraction: composer Leonard Bernstein conducts.

OL 5540/OS 2028*



SCHUMANN MASTERPIECES BY CASADESUS

Warm and elegant new recordings of Schumann's poems for piano by virtuoso Robert Casadesus, a subtle yet persuasive champion of Romantic music... Another piano world—the Spain of de Falla—is vividly evoked by Alicia de Larrocha, who plays as though this music were written for her.

ML 5642/MS 6242*



ON COLUMBIA RECORDS



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HiFi/STEREO

*AVAILABLE IN STEREO AND REGULAR HIGH FIDELITY

communicated by the four principals, and, save for occasional moments of separation, the stereo is nicely managed. *D.H.*

BARTÓK: Concerto for Orchestra (see page 56).

© **BARTÓK: Piano Concerto No. 1** (1926); *Rhapsody No. 1 for Piano and Orchestra* (1904). Gyorgy Sandor (piano); Sudwestfunkorkester, Baden-Baden, Rolf Reinhardt cond. Vox STPL 511,350 \$5.98.

Interest: **Hard-boiled and romantic Bartók**
Performance: **Disappointing**
Recording: **So-so**
Stereo Quality: **Odd**

That Gyorgy Sandor is a first-rate interpreter of Bartók's piano music has been demonstrated by his earlier Columbia recordings of the *Mikrokosmos* (SL 229) and the Third Piano Concerto. His Vox recordings of the Second Piano Concerto and Third Piano Concerto came out well in mono, but peculiarly balanced in stereo, and similar problems of perspective afflict this new stereo version of the First Piano Concerto, and there are flaws of execution as well, mostly on the part of the orchestra, which shows less than precise command of the rhythmic complexities in the first and last movements of a rather sluggish reading. The rather Lisztian Rhapsody No. 1 comes off considerably better, since the idiom is more familiar to the orchestra. This release is the first stereo recording of the piano-and-orchestra version, though the solo version has been recorded by Leonid Hambro. *D.H.*

BEETHOVEN: Piano Sonatas (see page 56).

BEETHOVEN: Romances for Violin (see MENDELSSOHN).

© **BEETHOVEN: Symphony No. 5, in C Minor, Op. 67; King Stephen Overture, Op. 117.** Philharmonia Orchestra, Otto Klemperer cond. ANGEL S 35843 \$5.98.

Interest: **Universal music**
Performance: **Plodding**
Recording: **OK**
Stereo Quality: **Good**

This is best described as a rather stodgy analytical account of what Beethoven's Fifth Symphony is all about rather than a personally involved performance of the music. Otto Klemperer's tempos are slow and lifeless, and even the great Philharmonia Orchestra has its moments of rough ensemble. Despite the attractions of the little-known *King Stephen Overture*, this disc is a disappointment. *M.B.*

© **BEETHOVEN: Violin Sonata No. 10, in G Major, Op. 96.** **BRAHMS: Lullaby, Op. 49, No. 4; Hungarian Dance No. 11, in D Minor.** **MENDELSSOHN: On Wings of Song, Op. 34, No. 2.** **VITALI: Chaconne in G Minor.** David Oistrakh (violin); Lev Oborin (piano); Vladimir Yampolsky (piano). MONITOR MC 2042 \$4.98.

Interest: **Oistrakh**
Performance: **Supreme**
Recording: **Good**

The large-scale Beethoven and Vitali works more than make up for any lack of uniform pattern in this rather miscellaneous recital, for David Oistrakh plays
JUNE 1961

them magnificently, especially the rather infrequently heard Beethoven sonata, which is given a warm, intensely musical reading by him and Lev Oborin. Neither Oistrakh's rich tone nor his romantic conception can really be considered properly Baroque, but one would have to be terribly narrow minded not to appreciate his superb performance of the noble Vitali chaconne.

The shorter pieces are equally well played, though their musical value is slight. The recorded sound is close-to and a bit tubby. *I.K.*

BERG: Three Pieces for Orchestra (see SCHOENBERG).

© **BIZET: Symphony in C Major. LALO: Symphony in G Minor.** French National Radio Orchestra, Sir Thomas Beecham cond. CAPITOL SG 7237 \$5.98.

Interest: **Gallic symphonism**
Performance: **Good Bizet, tepid Lalo**
Recording: **Ditto**
Stereo Quality: **Good**

The late Sir Thomas Beecham's reading of the Bizet symphony emphasizes its post-Mozartean elegance rather than its smudginess of Latin color. The tempos are flawless; the dynamic control is exact. In short, Sir Thomas plays the work as if it were



LEONARD BERNSTEIN
A transcendental Bloch reading

a masterpiece—a treatment that, whether the premise be so or no, this wonderfully engaging work deserves. The Lalo symphony is Brahms with vague French accent, a fearsome stylistic admixture if ever there was one. It isn't very good music, and on this side the recording is also a shade dull. Beecham's performance is oddly, perhaps understandably, on the unenthusiastic side. *W.F.*

© **BLOCH: Sacred Service.** Dr. Judah Cahn (Rabbi), Robert Merrill (baritone); New York Philharmonic and Chorus of the Metropolitan Synagogue and Community Church of New York, Leonard Bernstein cond. COLUMBIA MS 6221 \$5.98.

Interest: **A modern monument**
Performance: **Perfect**
Recording: **Excellent**
Stereo Quality: **Excellent**

Bloch's *Sacred Service*, composed thirty years ago, is a milestone in the develop-

ment of Jewish liturgical music, for it is the first choral-orchestral composition on a large scale written for Jewish worship by a composer of stature.

The text, in Hebrew, is from the *Avodath Hakodesh*, the traditional Jewish Sabbath service, and Bloch has divided it into five sections: Meditation; Sanctification; Silent Devotion and Response; Returning the Scroll to the Ark; and Adoration and Benediction. It is scored for a large orchestra and chorus, with baritone soloist (the Cantor) and speaker (the Rabbi). The music is a kaleidoscope of colors and moods, mirroring the many different attitudes of the text—now devotional, now poetic, now ecstatic, now symbolic. It is equally effective in the concert hall and in the synagogue.

Bloch himself conducted the first recording of the score, which was an early and supremely impressive accomplishment of London *frr*. (It is still listed in the London catalog, incidentally, as CM 5006.) That performance, with the London Philharmonic Orchestra and Choir, however, was sung in English. The new Columbia recording uses the original Hebrew text and is much more authentic and moving because of this fact. Also, Bernstein shapes a more intense, more vital and communicative performance than the composer himself was able to do. Robert Merrill is in glorious voice, his noble baritone intoning the prayers with deep and reverent conviction, and his Hebrew, in the Ashkenazic dialect, is flawless. Rabbi Cahn speaks his brief portions of the last two sections with authority (in English, logically enough) and somebody has had the taste and production sense to call upon a "congregation" to repeat in choric unison the words of the Kaddish.

Everyone involved in the performance seems to have been inspired, and that includes the Columbia engineers who have recorded it in rich detail. *M.B.*

© © **BRAHMS: Sonata for Violin and Piano No. 1, in G Major, Op. 78 ("Rain"); Sonata for Violin and Piano No. 3, in D Minor, Op. 108.** Toshiya Eto (violin); Brooks Smith (piano). DECCA DL 710030 \$5.98, DL 10030 \$4.98.

Interest: **Sonata masterpieces**
Performances: **A mite detached**
Recording: **Fine**
Stereo Quality: **Good**

These are neatly-balanced, careful performances, but they fall just short of excellence. Everything is in order. Eto has a pure, sensitive tone, he plays with unerringly accurate intonation, he phrases sensitively, and Smith partners him with similarly unsullied musicianship; but the performances never take fire the way first-class performances must. The recorded sound is fine. *M.B.*

CHOPIN: Piano Concerto No. 1 (see page 54).

CRESTON: Walt Whitman Suite; Lydian Ode (see KUBIK).

© **DVOŘÁK: Symphonic Variations, Op. 78; Theme and Variations for Piano, Op. 36.** Czech Philharmonic Orchestra, Karel Sejna cond.; Josef Palenčík (piano).

Interest: Mild
Performances: Variable
Recording: Fair

Dvořák's *Symphonic Variations* was one of the composer's most popular works during his lifetime, but it has become a rarity in the concert hall—rather a pity, for it has a good deal of national flavor and a great deal of kaleidoscopic variety. Earlier recordings seem to have been withdrawn, thus leaving a clear field for this blurred and undistinguished Supraphon disc.

The *Theme and Variations for Piano* had until now been unknown to me. According to the jacket notes, the piece was composed at about the same time as the *Symphonic Variations*. Here, again, the music is varied, many-faceted, and effective. Palenčák seems to play it very well, but here, too, the recorded sound tends to become muddy in the climaxes. M. B.

© **DEBUSSY: Piano Music.** *Clair de lune; Reflets dans l'eau; L'île joyeuse; Danseuses de Delphes; La sérénade interrompue; La cathédrale engloutie; La danse de Puck; Minstrels; Deux arabesques; La plus que lente; La Puerta del Vino; Général Lavigne; Feux d'Artifice.* Philippe Entremont (piano). COLUMBIA MS 6214 \$5.98.

Interest: A virtuoso's Debussy
Performance: Flashy
Recording: Superior
Stereo Quality: Excellent

This collection offers a good cross-section of Debussy's piano writing, including not only such very familiar pieces as *Clair de lune*, *La cathédrale engloutie*, and the *Deux arabesques*, but also a few pieces, like *Feux d'artifice*, not often found in recitals of this type. There is a lot of personality in Philippe Entremont's playing, perhaps too much for some listeners, but there is no denying his virtuosity. *L'île joyeuse*, for instance, is enormously brilliant and showy in this performance—quite as it should be. On the other hand, *Clair de lune*, for example, though well played, is not nearly so pure in its simplicity as it is in Gieseking's version for Angel. Indeed, the pianist seems generally extroverted in his treatment of the quieter pieces. Columbia has captured the piano sound with notable success. I. K.

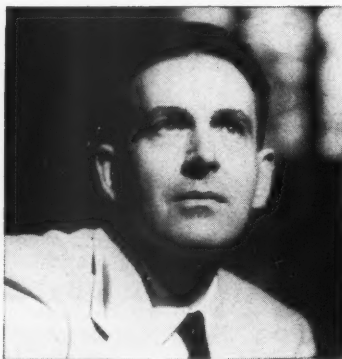


© **FAURÉ: La Bonne Chanson, Op. 61; Poème d'un jour, Op. 21; Chanson du Pêcheur, Op. 4, No. 1; Aurore, Op. 39, No. 1; Les Berceaux, Op. 23, No. 1; Soir, Op. 83, No. 2; Le Parfum impérisable, Op. 75, No. 1; Le Don silencieux, Op. 92; Le Secret, Op. 23, No. 3; Fleur jetée, Op. 39, No. 2.** Gerard Souzay (baritone); Dalton Baldwin (piano). Epic BC 1122 \$5.98.

Interest: Wonderful Fauré
Performance: Unbeatable
Recording: Splendid
Stereo Quality: Fine

Gerard Souzay's mildly oversensitive but indisputably masterful style as a singer of songs is heard to enormous effect in Gabriel Fauré's great cycle *La Bonne Chanson*, in *Poème d'un jour*, and an otherwise more or less random collection of songs by the same composer. Fauré, even now, is something of an acquired taste, and, what

is more, there are few living singers who can cut to the bottom of his overtly conservative yet subtly innovative approach to harmonic style and melodic curve. Souzay is one who can and does. His phrasing is both immaculate and personal; his diction is impeccable; his light but eminently functional baritone voice is under flawless



GERARD SOUZAY
His singing of Fauré is impeccable

control. Dalton Baldwin's accompaniments are scarcely less to be admired. The disc is a handsome item for those who like art-song and seek the finest of it on records. W. F.

© **FRANÇAIX: Divertissement** (see POULENC).

© **GOULD: Fall River Legend; Interplay** (American Concertette No. 2 for Piano and Orchestra). Orchestra, Morton Gould cond. RCA VICTOR LSC 2532 \$5.98, LBC 2532 \$4.98.

Interest: Famous American ballets
Performance: Unimpeachable
Recording: Brilliant
Stereo Quality: Handsome

Two of the most popular and celebrated of American ballets are represented here. *Fall River Legend* is the Lizzie Borden story that Agnes De Mille brought so effectively to life for Nora Kaye; *Interplay* is the Jerome Robbins jazz abstraction so long in the repertoire of the New York City Ballet. The music? Well, Gould is a solid craftsman and a dazzling conventional orchestrator. He is also a thoroughgoing eclectic. Both pieces are attractive but glib, with borrowings from a number of superior composers, like Copland and Prokofiev, and although borrowing is no crime per se, the music never gets beneath its own highly-polished exterior. Still, these scores make a good sound, and on this disc they are done to a turn. W. F.

© **HANDEL: Messiah.** Unidentified soloists; London Philharmonic Choir and Orchestra, Frederick Jackson cond. ROULETTE (S) RGCI four 12-inch discs \$23.92.

Interest: The greatest Handel
Performance: Traditional but not bloated
Recording: Reverberant
Stereo Quality: Lacks definition

This English-made *Messiah* has the advantage of being absolutely complete, including a number of sections not heard in many available recordings. The per-

formance, though it bows to Baroque practice in its use of Handel's own scoring for small orchestra and chorus, does not really depart from the standard Victorian oratorio tradition. For all the lightened texture, the music is presented without much attempt—save for an occasional added trill—at emulating the stylistic usages of Handel's time. Nevertheless, the performance is a good one. The unidentified soloists are never less than adequate, and Jackson paces the music dramatically and handles his chorus with deftness. The reproduction, a little distorted in climaxes, is quite reverberant and none too clear in the orchestral parts, while the harpsichord is often inaudible. Although stereo spreads out the chorus and orchestra, there is very little definition except in the duet, "O Death, where is thy sting?" I. K.

© **HINDEMITH: Two Sonatas for Solo Violin, Op. 31. PROKOFIEV: Sonata for Solo Violin, Op. 115. STRAVINSKY: Élégie.** Ruggiero Ricci (violin). LONDON CS 6193 \$5.98.

Interest: Modern
Performance: A mite superficial
Recording: Superb
Stereo Quality: Good

Ruggiero Ricci's playing of all of these rather uninteresting works is technically dazzling, but there is little sense of stylistic differentiation, and in his performances all of the composers tend to sound alike. He has clearly made the violin itself, rather than the music, the hub of his interest. W. F.

© **JANÁČEK: The Cunning Little Vixen.** Soloists, Chorus, and Orchestra of the Prague National Theater, Václav Neumann cond. ARTA ALPO 88 B/L two 12-inch discs \$10.98.

Interest: Poetic animal fantasy
Performance: Lovingly done
Recording: Might be better

This opera tells of the life and death of the fox Bystroushka. Janáček uses an immensely varied combination of folk-impregnated lyricism, Moravian speech rhythm, a highly personal type of impressionist nature poetry, and a wealth of amusing onomatopoeic devices. Between the cavorting of animals and insects and the wry philosophizing of the human characters, one is tempted to describe Janáček's work as a cross between Pogo and Robert Frost. The whole thing is genuinely touching and charming, both as story and music. In the final pages, devoted to the soliloquy of the forester, Janáček's music rises to a plane of mystic exaltation that bespeaks the creative artist who has seen Nature whole and truly.

This recorded performance, done probably around 1958, is devoted and poetic, especially on the part of the gifted Rudolf Asmus and Hana Bohmova, who sing the roles of the forester and the vixen. The single disappointment is that the recording does not do full justice to the delights of the orchestral writing.

For now, this album makes the best possible introduction to Janáček's unique operatic style; there is greater variety of mood here than in the predominantly

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tragic *Jenufa* or *Katya Kabanova*. The libretto includes an excellent translation into English. **D.H.**

Ⓜ **JANÁČEK: Folk Nocturnes; Songs of Hradčany, (1916); Wolf's Footprints (1916).** Soloists with Czech Singers' Chorus, Jan Kuhn cond.; Moravian Women Teachers' Chorus, Břetislav Bakala cond. SUPRAPHON LPV 475 \$5.98.

Interest: Poetic folk evocations
Performance: Lovely
Recording: Good

The *Folk Nocturnes* are a lovely series of Slovak folk-song arrangements written by Janáček before 1906. They treat of feudal times, of master and peasant girl, forced military service, rejected love, the depredations of the highwayman. The musical treatments by Janáček call for a solo soprano to lead off the various songs, and what the Czech annotator calls "very simple piano accompaniment" turns out to be highly ingenious and evocative keyboard commentary. The results fall charmingly on the ear. *Songs of Hradčany*, for soprano, women's chorus, flute, and harp, is a sensitive triptych evocative of places in and around the Old Town section of Prague. More dramatic is *Wolf's Footprints*, a ballad for solo voice, chorus, and piano that concerns adulterous love and its tragic consequences. Both of the latter works, sung under the direction of Janáček's disciple, Břetislav Bakala, are done with loving care and intense communicativeness. Excellent recording. **D.H.**

Ⓜ **JANÁČEK: On the Overgrown Path.** Ilja Hurník (piano). ARTIA SUPRAPHON LPV 307 \$5.98.

Interest: Janáček for piano
Performance: Sensitive
Recording: Passable

On the Overgrown Path, written off and on between 1902 and 1908, consists of fifteen piano miniatures, of which the first ten have such programmatic titles as "A leaf the wind blew away" or "In tears." Musically, these are almost unbelievably delicate pieces. Though the mood throughout is far removed from the composer's often somber hues, a tragic element does appear from time to time, especially in "The screech owl did not fly away," a haunting, almost Schubertian episode, based on a Czech superstition about death.

Since Rudolf Firkusny's Columbia recording of the first ten pieces is no longer available, this new pressing is especially welcome. Ilja Hurník interprets the music with great sensitivity and a suitably introverted quality. The reproduction of piano sound is only fair. **I.K.**

Ⓜ **JANÁČEK: Suite for String Orchestra (1877); The Fiddler's Child (1912); Ballad of Blaník (1920).** Prague Chamber Orchestra (in suite); Brno State Philharmonic Orchestra, Břetislav Bakala cond. SUPRAPHON SUA 10053 \$5.98.

Interest: Second-drawer Janáček
Performance: Fair
Recording: Fair

Highly individualistic composers seem to share one misfortune. Their more ambi-

tious works either come off as stunning tours de force or else they fall utterly flat. Janáček's thrilling Sinfonietta (Artia ALP 122) is a positive instance in point, while *The Fiddler's Child* and *Ballad of Blaník* (both programmatic pieces with social-political overtones) never get off the ground. It is as though their conception had never become defined in the mind of the composer before he set about writing the music down on paper.

The *Suite for String Orchestra*, written at the time Smetana was completing *Ma Vlast* and before Dvořák had written any of his mature orchestral works, is pleasant music, with a particularly lovely scherzo. However, this recorded performance is not exactly the last word in finesse or in good sound. Poorish sound also vitiates the recording of the larger orchestral pieces.

D.H.

Ⓜ **KHACHATURIAN: Symphony No. 1, in E Minor.** Moscow Radio Symphony Orchestra, Alexander Gauk cond. ARTIA MK 1504 \$5.98.

Interest: For Khachaturian fans
Performance: Barely adequate
Recording: Poor

This post-Borodinian symphonic essay dates from the composer's conservatory graduation in 1932, and unless one really



FRANCO CORELLI
The best Canio since Gigli?

cares about Khachaturian or has interest in immature music, I should think the disc might be avoided. The tunes are coarse and uninteresting, and the studentish work has been put together rather more like a mad jigsaw puzzle than a homogeneous symphonic composition. The performance emphasizes rather than minimizes the innate vulgarity of the work. **W.F.**

Ⓜ **KUBIK: Symphonie-Concertante (1952).** French Radiodiffusion Orchestra, Gail Kubik cond. CRESTON: *Lydian Ode, Op. 67; Walt Whitman Suite, Op. 53.* Rome Academy Symphony Orchestra, Nicola Rescigno cond. RCA VICTOR LM 2426 \$4.98.

Interest: Far from overwhelming
Performance: Generally competent
Recording: Nothing special

Gail Kubik's *Symphony Concertante*, which was first heard in 1952 and which took a Pulitzer Prize that year, is a taut, unyielding work in the Stravinskian neo-

classic manner whose vogue was at just about that time beginning to fade from popularity on the contemporary composing scene. This fact in no way diminishes esteem for Kubik's impressive achievement in the style, for the *Symphony Concertante* is a work of unmistakable skill: virtuosic in its instrumental disposition, intense of formal concentration—the work, over-all, of a composer who really knows his business. It is, at the same time, a piece likely to bring little real love from its audience. It suffers from a certain willfulness, a dryness that characterizes the style and, at the same time, it is palpably short on authentic charm—the ever-saving virtue in even Stravinsky's most mannered neo-classic compositions.

The recorded sound is clean, handsomely polyphonic of texture, and Mr. Kubik leads the Orchestre Radiodiffusion Française through a performance that one assumes to be definitive.

The other side of the disc is given over to two works by another American, Paul Creston. The *Lydian Ode* and *Walt Whitman Suite* are both typical of the composer's style and then some. Inevitably, words like "old-fashioned" and "conservative" come to mind—not bad attributes in themselves—but neither really serves to describe the particularly tedious brand of neo-cinematic neo-impressionism that permeates the music. For all their pushy lyricism, both works are wanting in memorable thematic members, and the orchestration is as drably sure-fire as any Hollywood sound track. The recording, moreover, is wanting in resonance and depth, while Nicola Rescigno's performance with the Academy Symphonic Orchestra of Rome has a routine, four-square air to it that only shows up the perfunctory manner of the music. **W.F.**

LALO: Symphony in G Minor (see BIZET).

Ⓜ **LEONCAVALLO: Pagliacci.** Lucine Amara (soprano), Nedda; Franco Corelli (tenor), Canio; Tito Gobbi (baritone), Tonio; Mario Spina (tenor), Beppe; Mario Zanesi (baritone), Silvio. Orchestra and Chorus of La Scala, Milan, Lovro von Maticac cond. VERDI: *Choruses. Nabucco: Chorus of the Jews. Il Trovatore: Anvil Chorus. Aida: Triumphant Scene and Chorus.* Chorus and Orchestra of La Scala, Milan, Lovro von Maticac cond. ANGEL S 3618 two 12-inch discs \$12.96.

Interest: Basic repertoire
Performance: First rate
Recording: Very good
Stereo Quality: Directionality limited

This is a very good performance indeed, more homogeneous and better-sung than its recently released London competitor. The brightest of its many assets is Franco Corelli's Canio; one has to go back to Beniamino Gigli's celebrated interpretation for a comparable blend of passion and lyric eloquence.

In vocal opulence Tito Gobbi cannot match such recorded Tonios as Leonard Warren and Cornell MacNeil, but his vividly malevolent characterization is unequalled in nuance. Lucine Amara's Nedda is fully convincing, too, and very appealingly sung. Mario Zanesi's lightweight

HiFi/STEREO

Silvio would perhaps be more impressive in a less glittering cast, but Mario Spina sings Arlecchino's serenade in capital fashion. Although he paces certain passages, notably "No, Pagliaccio non son," slower than the norm, von Maticic's reading is taut, and it builds to an overpowering climax. The orchestral textures are seldom so clear, the arias so effectively supported. The Angel engineers have kept an ideal balance between orchestra and singers, but the dramatic use of stereo is not too imaginative. For example, when Canio goes off in pursuit of Silvio he never seems to wander too far from stage center.

In purely vocal terms, this *Pagliacci* does not surpass RCA Victor LM 6106, with its brilliant quartet of Bjoerling, De los Angeles, Warren, and Merrill, but it is more idiomatic, full of more convincing passion, and better recorded. On the fourth side are choral excerpts from Verdi operas, sung in uninspired fashion and indifferently reproduced. G. J.

© LISZT: *Concert Étude No. 2, in F Minor; Concert Étude No. 3, in D-flat; La Campanella (Busoni arr.); Liebestraum No. 3; Mephisto Waltz No. 1; Funérailles; Hungarian Rhapsody No. 6, in D-flat.* Ivan Davis (piano). COLUMBIA MS 6222 \$5.98.

Interest: Disc debut
Performance: Brilliant but chilly
Recording: Appropriate
Stereo Quality: Very good

Ivan Davis, a twenty-nine-year-old Texan, was the winner of the first Franz Liszt Piano Competition, which was held last year in New York. This is his first recording, and it is an impressive one. Davis has a first-rate technique, and attacks the music with tremendous drive. His playing of the *Mephisto Waltz* is spectacular in its flash and glitter, and his *Liebestraum* has a degree of poetry; but nowhere is his style really Romantic. His playing has sensitivity of color and a beautifully modulated dynamic range, but genuine sentiment seems strangely lacking. The recording is brilliant in the treble but requires additional bass to prevent the piano tone from sounding thin. I. K.

© MAHLER: *Kindertotenlieder. Rückert Songs: No. 1, Ich atmet' einen Linden Duft; No. 4, Ich bin der Welt abhanden gekommen; No. 5, Um Mitternacht. Das irdische Leben (from Des Knaben Wunderhorn).* Jennie Tourel (mezzo-soprano); New York Philharmonic, Leonard Bernstein cond. COLUMBIA CS 6197 \$5.98.

Interest: Mahler masterpieces
Performance: Good *Kindertotenlieder*
Recording: Good
Stereo Quality: Good

Substituting on short notice last season for an indisposed soloist, Jennie Tourel made a profound impression on New York Philharmonic subscription audiences with her interpretation of Mahler's poignant *Kindertotenlieder*. And indeed, she scores a remarkable repeat performance in this recording. Miss Tourel may lack some of the vocal riches of Maureen Forrester (RCA Victor LSC/LM 2371) or Kathleen Ferrier (Columbia ML 4980), but she knows how to communicate with gripping

power the emotions behind what she sings—in this instance, the stunned and tearful grief of a bereaved parent.

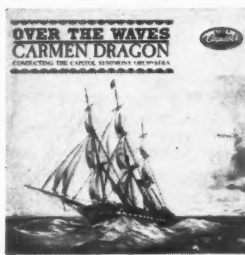
Regrettably, she is less successful with the mystical spirit of the three separate Rückert songs on the other side of the disc, and she shows vocal distress in coping with the tessitura of the exalted affirmation that concludes *Um Mitternacht*. Until such time as Deutsche Grammophon issues the complete set of Rückert songs as recorded by Maureen Forrester, the 1952 Kathleen Ferrier-Bruno Walter recording of Nos. 1, 4, and 5 must remain definitive. In the Moussorgsky-like *Irdische Leben*, Miss Tourel is considerably more at home.

Leonard Bernstein contributes feelingful accompaniments, and the stereo recording is first-rate. D. H.

© MARTINU: *Symphony No. 6 ("Fantasies Symphoniques"); Memorial to Lidice.* Czech Philharmonic Orchestra, Karel Ancerl cond. SUPRAPHON LPV 416 \$5.98.

Interest: Top-drawer Martinu
Performance: Intensely lyrical
Recording: Full-bodied

Though he lived the greater part of his mature creative life in Paris and the United States, Bohuslav Martinu remained a Czech at heart. The *Fantasies Symphoniques*, written in 1955 for Charles Munch and the Boston Symphony Orchestra, is a summing up of all that was finest in his work. It is music of deep personal conviction, set forth with the utmost drama, color, spontaneity, and command of form and expression—altogether a major work of our generation.



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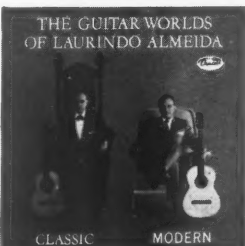


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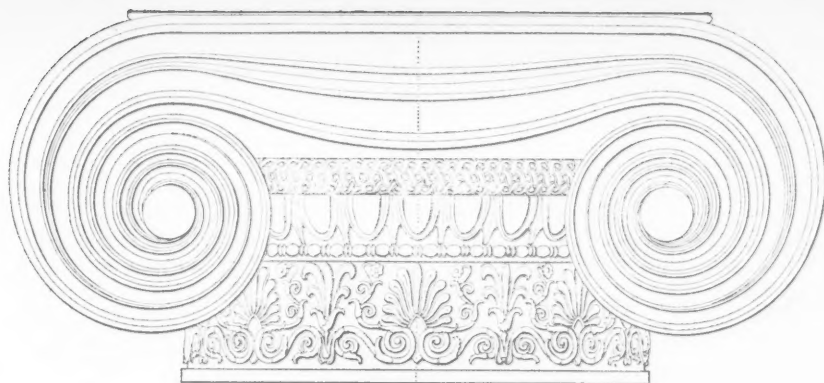
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The quartet (1948) is by far the meatier. The sleeve notes describe it as non-serial atonal, when, in actuality, it is composed in a free-dissonant chromatic style that is far from "advanced." Rhythmically, it is on the conservative side. But this is not to deny the work's thorough genuineness of expression, let alone its creative vitality and its elegant craftsmanship. The trio, which Mr. Riegger has described as "neoromantic," is a pretty old-fashioned number even for its time (1920). It is, at best, a bit of *curiosa*. The performances are superb in every detail. W. F.

© RIMSKY-KORSAKOV: *Scheherazade*, Op. 35. Concert Arts Orchestra, Erich Leinsdorf cond. CAPITOL SP 8538 \$5.98.

Interest: Old Faithful
Performance: Unexceptional
Recording: Fine
Stereo Quality: Good

Predictably, Erich Leinsdorf presents a *Scheherazade* of fine nuance and color, careful preparation, and expert playing. What is missing is the creative imagination that makes Beecham's version (Angel S 35505) so striking. The recorded sound is splendidly full and resonant. *M.B.*























Ⓜ **RIMSKY-KORSAKOV: *The Tale of the Czar Saltan*.** Ivan Petrov (bass), Czar Saltan; Eugenia Smolenskaya (soprano), Mili-trissa; Vladimir Ivanovsky (tenor), Prince Guidon; and others. Chorus and Orchestra of the Bolshoi Theater, Moscow, Vassily Nebolsin cond. ARTIA MK 206 C three 12-inch discs \$17.94.

Interest: Russian fairy tale
Performance: Spirited
Recording: Adequate

Rimsky-Korsakov's *The Tale of the Czar Saltan*, which dates from 1900, falls directly into the line of glittering fairy-tale opera that he himself perfected with *The Snow Maiden*. The musical language is Russian-folkloristic, with Korsakovian icing and Wagnerian elements, including the use of leitmotives. It is fascinating to hear the celebrated Flight of the Bumblebee in its proper context (the vocal line takes the form of a descant to the familiar whirling figuration).

The Bolshoi Theater performance recorded here has lots of life but somewhat constricted sonics. The singers play their roles with zest, but the white-sounding tenors and sopranos are no great joy to the ear. Petrov as Czar Saltan is easily the most impressive of the principals.

If you crave a change from Mozartian character opera, Wagnerian musical epics, or Italian action dramas, then you may find welcome variety in *Czar Saltan*. Let us hope that a stereo *Le Coq d'Or*, the last and perhaps the most viable of the Rimsky-Korsakov operas, will be forthcoming in the near future—and with full Russian-English text, not just the Russian libretto and English summary that accompanies this set. D.H.

© SCHOENBERG: *Accompaniment for a Film Scene, Op. 34.* BERG: *Three Pieces for Orchestra, Op. 6.* WEBERN: *Six Pieces for Orchestra, Op. 6.* Columbia Symphony Orchestra, Robert Craft cond. COLUMBIA RS 6215 \$5.98.

Interest: Major modern music.
Performance: First-rate
Recording: Couldn't be better
Stereo Quality: Excellent

Here is yet another evidence of Robert Craft's commitment to the recording of important twelve-tone music, and it is an altogether stunning job. This manner of



ROBERT CRAFT
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composition lends itself perfectly to stereo recording, and the Columbia technicians have made the most of its possibilities.

The high-colored pointillistic subtleties of the Webern work pretty much steal the show. Berg's *Three Pieces for Orchestra*, with their Wozzeckian overtones, run a close second. And then there is Arnold Schoenberg, the man who started it all, in a typically post-Romantic frenzy. Craft clearly knows the music inside out, and his status is increased as a conductor to be taken seriously. Listeners who care about important contemporary music can hardly afford to ignore this disc.

W. F.

© SCHUMANN: *Symphony No. 1 in B-flat, Op. 38* ("Spring"); *Symphony No. 2, in C Major, Op. 61*; *Symphony No. 3, in E-flat, Op. 97* ("Rhenish"); *Symphony No. 4, in D Minor, Op. 120*; *Piano Concerto in A Minor, Op. 54*; *Manfred Overture, Op. 115*. Leon Fleisher (piano); Cleveland Orchestra, George Szell cond. Epic BSC 110 four 12-inch discs \$23.92.

Interest: Romanticism full-flowered
Performance: With loving care
Recording: Mostly good
Stereo Quality: OK

These recorded performances of Schumann's "Spring" Symphony, Overture to *Manfred*, and Piano Concerto have been available for some time as single discs. New to the stereo catalog are the Szell readings of the C Major, "Rhenish," and D Minor symphonies. Indeed, the D Minor, most frequently played of the Schumann symphonies, has had to wait till now for stereo recording.

Szell's reading of the Overture to *Manfred* is thrillingly impassioned, while the collaboration that he and Leon Fleisher

accomplish in the Piano Concerto finds its peer only in the most exquisite chamber-music performances. The passionate and lyrical-romantic aspects of Schumann nature have seldom been revealed to better advantage than in these two performances. It is only by comparison that the performances of the symphonies suffer somewhat. The styling, notably in the "Rhenish," is flawless. What is missing is that last full measure of dynamism and rhythmic verve that makes the "Spring" Symphony a thing of joy, the C Major hectically impetuous, and the D Minor stunning orchestral tour de force. Paul Paray's mono versions of the C Major and D Minor have this in abundance, though the Paray stereo version of the C Major needs a good deal of bass attenuation and treble boost before it sounds right.

There are no balancing problems with the sound on these Szell recordings, though the "Rhenish" and C Major seem to have less sonic brilliance than the other works in the collection. If these were "definitive" Schumann recordings, one and all, then I would object to having Epic package them in automatic sequence. I would advise waiting for the "Rhenish" Symphony to appear in single-disc form, since it is by far the most convincing version to appear since Bruno Walter's pre-war Columbia recording. These recordings of the Piano Concerto, Overture to *Manfred* and "Rhenish" Symphony are topnotch Schumann in stereo, and in the "Spring" Symphony there is a wealth of exquisite detail, but if you own the old London recording by Ansermet, hang onto it. D.H.

SCRIABIN: Piano Concerto in F-sharp Minor (see MOZART).

② **SHOSTAKOVICH: Piano Concerto No. 2, Op. 101; Preludes and Fugues, Nos. 3, 6, 7, 2, 18 from Op. 87.** Michael Voskresensky (piano); Prague Symphony Orchestra, Vaclav Jiracek cond. (in the concerto); Sviatoslav Richter (piano) in the preludes and fugues). ARTIA ALP 173 \$4.98.

Interest: Mixed
Performances: Excellent
Recording: Good

The chief interest here is Richter's playing of five of the preludes and fugues for piano solo from the twenty-four that Shostakovich composed in the early 1950's. *The Well-Tempered Clavier* of Bach obviously served Shostakovich as the model for his work, and indeed Shostakovich journeyed to Leipzig in 1950 to attend the ceremonies commemorating the 200th anniversary of Bach's death. A well-known writer on contemporary Russian musical matters, Victor Seroff, has said that it was this festival that served as the inspirational source for Shostakovich's Opus 87. The five that Richter plays are notable from their different moods, ranging from the contemplation and quiet intensity of No. 18 to the cheerful extroversion and cascading arpeggios of No. 7. Richter plays them all marvelously, with that fine sense of tonal shading which seems to be uniquely his.

The Second Concerto, an uncomplicated piece of fluff that Leonard Bernstein introduced to this country a few years ago with the New York Philharmonic (and

HiFi/STEREO

also subsequently recorded) here gets its third recorded performance. It is done quite well, if without the last full measure of exhilarating abandon that characterizes Bernstein's performance (Columbia MS 6043, ML 5337). M. B.

© **SHOSTAKOVICH: *Symphony No. 10, in E Minor, Op. 93.*** Leningrad Philharmonic Orchestra, Eugene Mravinsky cond. ARTIA MK 1523 \$5.98.

Interest: Mature Shostakovich
Performance: Taut
Recording: Rather constricted

After several hearings, there is little doubt in my mind that this is the same recorded performance that was issued some years ago on the Concert Hall label. The symphony, dating from 1953, is one of Shostakovich's most dramatic and tightly constructed mature scores, though it seems somewhat contrived in comparison to the finest movements of the Fifth, Sixth, Seventh, or Eighth symphonies. Like the later symphonies of Prokofiev, it offers an odd combination of the brashly dramatic and the sardonically bitter-sweet. Dynamic and rhythmic contrasts are violent in the extreme, but the musical language as a whole is in the lyrical-romantic tradition established by Tchaikovsky and carried on by Rachmaninoff.

Mravinsky's reading is a gripping one, intense and taut, but a symphony as brilliantly scored as this needs far better sound, preferably in stereo. Both the Mitropoulos-New York Philharmonic version (Columbia) or that by Ancerl and the Czech Philharmonic (Decca) have superior sound, but neither is in stereo, nor do the readings measure up to Mravinsky's interpretation. D. H.

© **SIBELIUS: *Symphony No. 5, in E-flat, Op. 82; Finlandia, Op. 26.*** Rochester Philharmonic Orchestra, Theodore Bloomfield cond. EVEREST SDBR 3068 \$4.98.

Interest: Solid Sibelius
Performance: Dull
Recording: Lifeless
Stereo Quality: Fair

Here we have lifeless, unresonant reproduction that casts a pall over the whole performance. If Bloomfield's conception of the score were bold and vital, one could accept the recording as flawed but presentable. As it is, Bloomfield's reading is almost totally devoid of power. The concluding pages, which should sound out in triumph and affirmation, have a notably hollow ring here, and the conductor makes little of the dramatic pauses that separate the final chords before the plagal cadence. The orchestra, too, seems to have slipped badly since the days when it was contributing some very worth-while recordings to the Columbia catalogue. *Finlandia*, which completes the second side, is given a better performance, but, over-all, this is a pretty sorry record and is to be avoided. M. B.

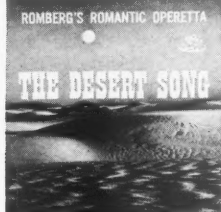
© **SMETANA: *Libuše: The Sun is rising; O you linden trees. The Devil's Wall: Where to flee (duet); Only the sweet face of a woman (aria); Welcome my dearest girl (aria). The Bartered Bride: That dream of love (Marenka's aria); Now, my good man (duet).*** Drahomira Tikalová

JUNE 1961

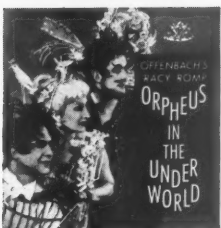
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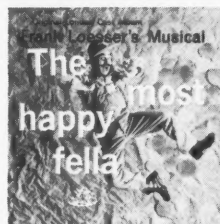
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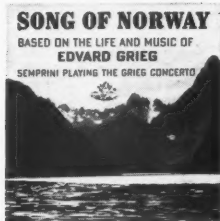
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(soprano), Ivo Zidek and Beno Blachut (tenors); Václav Bednář (baritone); Eduard Haken and Zdeněk Kroupa (basses). Prague National Theater Orchestra, Jaroslav Krombholc, František Jílek, and Zdeněk Košler cond. SUPRAPHON LPV 473 \$5.98.

Interest: Rarely heard and worthwhile
Performance: Authoritative
Recording: Fair but listenable

Smetana regarded the festival opera *Libuše* as his "most perfect work . . . a completely original creation." As those who are familiar with Smetana's incredibly tragic life know, he was never able to hear the music of *Libuše*, nor that of *The Devil's Wall*, his last opera. By the time the Prague National Theater presented them in 1881 and 1882, the composer had lost his hearing. Two years of bitterness, illness, and agonies later, he was dead.

The singers who appear in these excerpts are all competent, though the persistently wobbling baritone Václav Bednář is hardly the ideal interpreter of the exquisitely lyrical music assigned to him here. The familiar matchmaking duet from *The Bartered Bride* is done with persuasive gusto by Blachut and Haken. But they are a long way from equalling Joseph Schmidt and Michael Bohnen, whose classic performance is preserved on Eterna 718. G. J.

Ⓢ **SMETANA: *The Secret*.** Premysl Koci (baritone), Kalina; Stepanka Stepanova (contralto), Rosa; Karel Kalas (bass), Malina; Stefa Petrova (soprano), Blazhenka; Ivo Zidek (tenor), Vitek; and others. Chorus and Orchestra of the Prague National Theater, Vaclav Neumann cond. ARTIA ALPO 84 three 12-inch discs \$15.98.

Interest: One of Smetana's best
Performance: Authoritative
Recording: Adequate

The story of *The Secret*, Smetana's next-to-last opera, is about the loves and hates, the feuds, prejudices, aspirations, and intrigues of country people in provincial Bohemia, all etched in realistic but sympathetic colors. Although it lacks the irresistible buoyancy of *The Bartered Bride*, the work abounds in perceptive and often amusing commentary on human foibles. Smetana's vocal writing is songful, flowing, and skillfully integrated with the vivacious and colorful orchestral passages. There are no outstanding singers in the cast—the agreeable light tenor, Ivo Zidek, turns in the best vocal performance—and the recorded sound is colorless. Nevertheless, this is a topnotch ensemble effort, an authentic and pleasurable treatment of an opera worth knowing. G. J.

Ⓢ **SMETANA: *String Quartet No. 1, in E Minor ("From My Life")*; *String Quartet No. 2, in D Minor*.** Smetana Quartet. ARTIA SUPRAPHON A LPV 420 \$5.98.

Interest: Autobiographical quartets
Performance: Magnificent
Recording: So-so

These quartets are intensely personal, autobiographical documents. The first and better-known was written in 1876 and evokes the composer's struggle to create a national Czech art-music, his courtship, and the onset of his tragic deafness. The

second evokes his somber later years. The performances here are a revelation. There have been several fine recordings of the first quartet, but few that could equal the sense of style of this one—the sparkle and gaiety of the polka, the passion of the third movement, the sense of drama in the finale. The Quartet No. 2 is equally well played, but the music is neither as interesting nor as accessible. The sound is only fair. I. K.

STRAVINSKY: *Élégie* (see HINDEMITH).

Ⓢ **SZYMANOWSKI: *Violin Concerto No. 1, Op. 35*. MOZART: *Violin Concerto No. 3, in G Major (K. 216)*.** David Oistrakh (violin); Leningrad Philharmonic Orchestra, Kurt Sanderling cond. Moscow Chamber Orchestra, Rudolf Barshai cond. ARTIA ALP 156 \$4.98.

Interest: Variable
Performances: Ditto
Recording: Good

Karol Szymanowski (1882-1937) was a Polish nationalist composer who was much respected in his native land but whose music has never really penetrated into the



DAVID OISTRAKH
His Szymanowski is haunting and persuasive

international concert repertoire. This violin concerto, composed during World War I, makes a rather enigmatic, shadowy impression. Repeated hearings disclose a strange, haunting kind of beauty, but it takes pretty concentrated listening to get through to the core of the music. David Oistrakh plays it most persuasively, with a sensuous tone and a throbbing, vibrant emotionalism. Sanderling and the orchestra offer a superb accompaniment, and the recorded sound is adequate.

In the Mozart, Oistrakh reverts to the rather self-conscious attitude that seems to plague his performances of eighteenth-century music, and gives a strained, curiously inhibited performance. M. B.

Ⓢ **TCHAIKOVSKY: *Serenade in C for String Orchestra, Op. 48*. BORODIN: *Nocturne for Strings* (arr. from *Quartet No. 2*). BARBER: *Adagio for Strings*. VAUGHAN WILLIAMS: *Fantasia on Greensleeves*.** Philadelphia Orchestra, Eugene Ormandy cond. COLUMBIA MS 6224 \$5.98.

Interest: Standard favorites
Performance: Lush
Recording: Lush
Stereo Quality: Good

These performances, not to be confused with those on Columbia ML 5187, take full advantage of the benefits of stereo sound, and never before on records has the intoxicating richness of the Philadelphia Orchestra strings been reproduced so successfully. The performances are typical of their source—clear, meticulously organized, and finely controlled. Omission of repeats in the Tchaikovsky gives it rather too streamlined a shape, and Sir Malcolm Sargent's edition of the Borodin sounds pretty inflated, but the recording engineers have captured a quality of sound that is awesomely beautiful and superlatively reproduced. M. B.

Ⓢ **TCHAIKOVSKY: *Symphony No. 1, in G Minor, Op. 13 ("Winter Daydreams")*.** USSR State Orchestra, Konstantin Ivanov cond. ARTIA MK 1508 \$5.98.

Interest: Embryonic Tchaikovsky
Performance: Devoted
Recording: Pretty good

Tchaikovsky's first attempt at a symphony has been recorded several times since it was first committed to discs by Fabien Sevitzky and the Indianapolis Symphony Orchestra more than a dozen years ago, but never with the kind of sympathy and understanding that Konstantin Ivanov and his colleagues bring to it here. Actually, the work, because of its episodic nature, is more balletic than symphonic, but it has its charming moments and is, by and large, a wistful, gentle score. It is these qualities that Ivanov successfully brings out, and the recorded sound is certainly adequate. M. B.

Ⓢ **TCHAIKOVSKY: *Swan Lake, Op. 20*.** Bolshoi Theater Orchestra, Yuri Faier cond. ARTIA MK 202 C three 12-inch discs \$19.94.

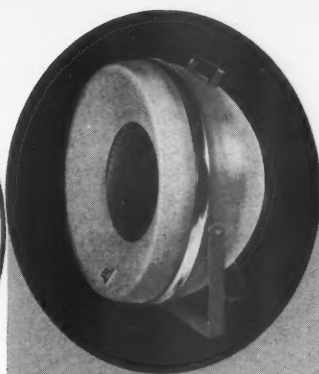
Interest: Ballet classic
Performance: Stylish but not neat
Recording: Passable

Other than the very fine Dorati and Minneapolis Symphony recording for Mercury (OL 3-102), this set is the only complete disc version of Tchaikovsky's celebrated *Swan Lake* score. The Soviet recording doesn't compare with Mercury's in sonic magnificence and dramatic impact, but as a documentation of ballet tradition in Russia, the set is of decidedly more than passing interest. The chief points of difference between the two lie in the easier, yet elegantly vital, pacing by Faier, particularly in the many waltz episodes and in the lyric parts of the ballet. Dorati's reading has more dynamism, but Faier conveys much more of the romantic atmosphere of the music and story. The sound is what one might expect from a live radio broadcast from a largish theater. D. H.

Ⓢ **TCHAIKOVSKY: *Violin Concerto in D Major, Op. 35*; *Melody, Op. 42, No. 3*.** Tossy Spivakovsky (violin); London Symphony Orchestra, Walter Goehr cond. EVEREST SDBR 3049 \$4.98.

Interest: Concerto favorite
Performance: Variable
Recording: Good
Stereo Quality: Fine

Spivakovsky's habit of breaking up musical
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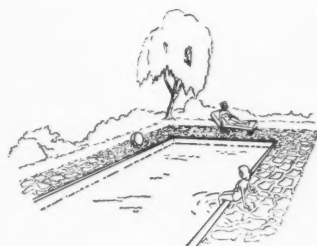


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phrasing, which was manifest in his recording for Everest of the Sibelius Concerto (3045), is even more annoying here. If Tchaikovsky's melodies aren't treated as long architectural spans, the music loses in both breadth and logic. It happens here too often. Spivakovsky produces a big sound, the orchestra plays extremely well, and is lushly recorded, but the entire performance sounds rather constricted and small-scale. Curiously, the slight and evanescent *Melody*, which is a filler on the second side, receives a surprisingly sensitive and meaningful performance; as a matter of fact, Spivakovsky does his best playing in this trifle. *M.B.*

© **THOMPSON: *The Peaceable Kingdom; Alleluia***. The Singing City, Elaine Brown cond. FELLOWSHIP FS 1 \$5.95.

Interest: American choral classics
Performance: Spirited
Recording: A bit tight
Stereo Quality: OK

Randall Thompson, now one of the elders on the creative scene in American music, has enjoyed a quite special reputation for the writing of effective choral music, due in large measure to his skillful handling of English-language prosody.

The Peaceable Kingdom, an a cappella oratorio, drawing on the Book of Isaiah and taking its title from the famous painting by the nineteenth-century American Quaker primitive, Edward Hicks, remains Thompson's most viable contribution to the American choral music repertoire.

Elaine Brown, for many years active in choral work at New York's Juilliard School, leads her Singing City group of Philadelphia choristers in a lovingly wrought performance of both *The Peaceable Kingdom* and the neo-Palestrinian *Alleluia* that Thompson composed for the opening of the Berkshire Music Center in 1940. It is a shame, however, that the recording could not have been done in a more spacious acoustic. The tight sound deprives the music of much of the innate warmth that comes of its rich harmonic texture. Nevertheless, it is good to have an up-to-date version in stereo of both Randall Thompson classics. *D.H.*

© **VERDI: *La Traviata***. Anna Moffo (soprano), Violetta; Richard Tucker (tenor), Alfredo; Robert Merrill (baritone), Germont; Anna Reynolds (mezzo-soprano), Flora; Piero di Palma (tenor), Gastone; Franco Calabrese (bass), Baron Douphol; Vito Susca (bass), Marquis d'Obigny; Franco Ventriglia (bass), Dr. Grenvil; and others. Rome Opera House Orchestra and Chorus, Fernando Previtali cond. RCA Victor LSC 6154 \$11.98, LM 6154 \$9.98.

Interest: Basic repertoire
Performance: First-rate
Recording: Good
Stereo Quality: Occasionally impressive

It takes a little while before this performance really gets under way. There is an air of superficiality about much of the first act, and there are minor orchestral flaws. But as the uncommon gifts of the well-matched principals begin to tell, the music catches fire and the end result is a moving and brilliant performance.

Anna Moffo's Violetta is a characteriza-

tion conceived on a grand scale and carried out with sensitivity and uncommon intelligence, to say nothing of tonal beauty and affecting lyricism. Others have communicated Violetta's second- and third-act music in darker tonal colors more gripingly expressive of suffering, but Miss Moffo, working with a rather light voice, is thoroughly convincing.

Her performance leans on the rock-like support of two seasoned veterans. Richard Tucker's fervent, impulsive Alfredo is ideal in every respect. Robert Merrill is in fine form throughout and properly commanding in his crucial scenes, but because he has such a luscious voice and can use it with such pliancy and expressiveness when

lent; the music is perfectly beautiful; and a lot of hard, patient work has obviously gone into all phases of the preparation. There are, however, reservations. To me, at least, some of the phrasings seem a bit rigid, there is a lack of rhythmic flexibility, and the stereo distribution seems a bit too chatty for music of this period. In sum, however, these are quibbles; the record is distinguished, and one that I, for one, am happy to own. *W.F.*

© **WAGNER: *Die Walküre: Act I, Scene 3. Götterdämmerung: Excerpts from Act I***. Helen Traubel (soprano), Lauritz Melchior (tenor); NBC Symphony Orchestra, Arturo Toscanini cond. RCA Victor LM 2452 \$4.98.

© **LAURITZ MELCHIOR: *Fiftieth Anniversary. Wagner: Lohengrin: In fernem Land; Bridal Chamber Scene*** (with Emmy Bettendorf, soprano). *Die Meistersinger: Preislied; Siegfried: Nothung! Nothung!*. *Verdi: Otello: Esultate; Ora e per sempre addio; Si pel ciel* (with Herbert Janssen, baritone); *Dio mi potevi scagliar; Nium mi tema. Aida: Già i sacerdoti* (with Marguerite Ober, mezzo-soprano). *Leoncavallo: Pagliacci: Vesti la giubba. Meyerbeer: L'Africana: O paradiso*. Fifteen other arias and songs. Lauritz Melchior (tenor); orchestra and piano accompaniment. Asco LP 121 two 12-inch discs \$7.96.

Interest: For specialists, high
Performance: Exceptional
Recording: Of an age

In my perhaps heretical opinion, the primary attraction of RCA Victor LM 2452 lies in the vocal contributions. No one, of course, can ignore the significance of Arturo Toscanini's guiding hand, which imparts to these pages of some of Wagner's richest inspiration a sense of urgency and sustained impulse. Unfortunately, however, the faded 1941 sound reflects only a distorted image of Toscanini's orchestral texture, and in some passages the balances are so bad that it is easy to see why the conductor failed to sanction the release of these performances.

Lovers of great Wagnerian singing, however, can consider themselves fortunate in having access to these recordings, for here the Toscanini spark kindled a flaming response from Helen Traubel, then in her second Metropolitan season and in full possession of the soaring and luscious-yet-bright tones that characterize the ideal Sieglinde voice. And Lauritz Melchior, who is heard here for the first time on records under Toscanini's baton, is at the peak of his form, singing with thrilling power and sensitivity.

An even more overwhelming Melchior display is in the two-disc Asco set entitled "Lauritz Melchior 50th Anniversary, 1911-1961." Proceeding chronologically from the earliest (1913-1915) entries, in which Melchior was still singing as a baritone, to fairly recent (1941-1946) examples of unspecified origin, the program mixes Wagner with excerpts from other music associated with the great tenor during his European career and a group of Danish songs and arias.

The earliest recordings have mainly curio value, but they reveal that, contrary to billing, Melchior never really was a baritone but, rather, was a tenor much



LAURITZ MELCHIOR
Golden anniversary in Valhalla

he wants to, it is regrettable that he often allows himself to stop short of the ultimate refinement and sensitivity.

Fernando Previtali can be a very incisive conductor (as is shown in the finale of Act III) when he is not tempted into too much speed. The four supporting male roles are all very well done, and the Flora and Annina are satisfactory. The RCA engineering presents the sounds of rustling paper, jingling coins, and poured water in true-to-life realism, but I would trade all of these aural enticements for a little more spatial illusion in Acts I and II. The doings in the last two acts, however, are very capably and effectively staged in stereo.

As good, in sum, as any recorded version of *La Traviata*, this set is highly recommended. *G.J.*

© **VIVALDI: *Concerto in F Major for Bassoon*** (Tomo 266); *Concerto in D Minor* (Tomo 36) ("*Madrigalesca*"); *Concerto in D Major* (Tomo 154) ("*Pastorella*"); *Sonata in B-flat* (Tomo 24). Eugenia Earle (harpsichord), Max Goberman and Fred Manzella (violins), Jean Schneider (cello); New York Sinfonietta, Max Goberman cond. LIBRARY OF RECORDED MASTERPIECES, Vol. 1 No. 7 (by mail order only, 150 West 82nd St., New York 24, N.Y.) \$8.50

Interest: Lovely Vivaldi
Performance: Earnest
Recording: Good
Stereo Directionality: Good
Stereo Depth: Good

This handsome album, complete with miniature score and scholarly annotation, is a noble, musicianly effort on the part of all concerned. The performers are excel-

too exceptional in vocal weight and timbre to lend himself to easy classification.

Among the Wagner excerpts—all showing Melchior at his vigorous, youthful best—there is a Bridal Chamber Scene from *Lohengrin* (an early electric of 1926) that he did not even remotely approach in other recorded versions. The *Otello* scenes sustain Melchior's great reputation in the part, even though his style may not please those who demand a more Italianate approach. The same reservation applies to a superlative "*Vesti la giubba*," but his "*O paradiso*" displays such an astonishing blend of heroic volume and pure legato that it can be placed right alongside Caruso's celebrated disc, the German text notwithstanding.

RCA Victor and Columbia both own valuable masters, dating from the 1930's and 1940's, which could supplement and complete the Melchior anniversary picture. Meantime, Asco's effort deserves to be welcomed. G. J.

WEBERN: *Six Pieces for Orchestra* (see SCHOENBERG).

COLLECTIONS

© ® **BERGER: *Intermezzo and Bagatelle*. WEBER: *Serenade, Op. 39*. SHAPERO: *Sonata No. 1 in D Major*. LES-SARD: *Toccata*. THOMSON: *Cantabile and Sonata No. 4*. Sylvia Marlowe (harpsichord). DECCA DL 710021 \$5.98, DL 10021 \$4.98.**

Interest: **Harpsichord novelties**
Performance: **Vital**
Recording: **Brilliant**
Stereo Quality: **OK**

Of the six composers represented on this disc, at least three of them (according to Sylvia Marlowe's articulate jacket notes) were commissioned by her to write the music heard here. The pieces, in general, reflect the highest standards, and Miss Marlowe has clearly been unstinting in her concern for giving them their due. Most of the music, reasonably enough, is neo-classic of bent, with a certain elegant austerity. A buyer in search of this manner of novelty could scarcely be disappointed by any aspect of the release. W. F.

© ® **MARIO LANZA: *A Mario Lanza Program*. Cilea: *L'Arlesiana: Lamento di Federico*. Scarlatti: *Già, il sole del Gange*. Stradella: *Pietà, Signore*. Giannini: *Tell me, oh blue, blue sky*. Behrend: *Bonjour ma belle*. Charles: *The House on the Hill*. Puccini: *Tosca: È lucevan le stelle*. Nutile: *Mamma mia, che vo sape*. Tosti: *'A vucchella*. Marechiaro. Herbert: *I'm Falling in Love with Someone*. Brodsky: *Because You're Mine*. Young: *Seven Hills of Rome*. Mario Lanza (tenor); Constantine Callinicos (piano). RCA VICTOR LSC 2454 \$5.98, LM 2454 \$4.98.**

Interest: **For Lanza fans**
Performance: **Lusty**
Recording: **Good**
Stereo Quality: **Not discernible**

The late Mario Lanza was in good form at his concert on January 16, 1958, in London, where this recording originated. The program is characteristic—popular arias done in fervent, crowd-pleasing style, Neapolitan songs gushed forth with full-

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(s)G-7237 BIZET AND LALO *Symphonies*

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- (s)BL-3555 MOZART: *Abduction from The Seraglio*
(s)FS-35445 GRIEG: *Music from "Peer Gynt"*
(s)FS-35504 HANDEL: *Love in Bath*
(s)FS-35505 RIMSKY-KORSAKOV: *Scheherazade*
(s)FS-35506 Lollipop
(s)FS-35509 BEETHOVEN: *Symphony No. 2: Music from "Ruins of Athens"*



blooded exuberance, other light favorites delivered with the lavish, carefree, and often careless squandering of a basically magnificent voice. In the tasteful treatment of the Scarlatti song we are even allowed a hint of what might have become of this ill-fated artist had his career followed a different course. Lanza's many admirers will find here a fond souvenir, for he announces the various selections, and the disc has captured some of his asides as well as the delighted reaction of his audience. G. J.

© ANNA MOFFO: *Opera Recital*. Gounod: *Faust*; Jewel Song. Puccini: *La Bohème*: *Mi chiamano Mimi*. Turandot: *Signore, ascolta*; *Tu che di gel sei cinta*. Meyerbeer: *Dinorah*: *Ombre légère*. Bizet: *Carmen*: *Micaëla's Air*. Rossini: *Semiramide*: *Bel raggio*. Delibes: *Lakmé*: *Bell Song*. Anna Moffo (soprano); Rome Opera House Orchestra, Tullio Serafin cond. RCA Victor LSC 2504 \$5.98, LM 2504 \$4.98.

Interest: Soprano showcase
Performance: Pleasing
Recording: Excellent
Stereo Quality: Lots of action

On the evidence of this recital, Italian opera is still Anna Moffo's best métier, for the conviction with which she endows the music of Mimi and Liù is not present in her cautious, reticent dramatization of the Bizet and Gounod arias. She sings with a consistently radiant tone quality, however, and her technique is admirable, notably in the coloratura of the Rossini and Meyerbeer excerpts. Tullio Serafin's accompaniments are characteristically painstaking and, also characteristically, inclined to leisurely tempos. The warm, resonant sound is on RCA Victor's best level. Stereo movement has been employed extensively to "heighten dramatic interest and increase listening pleasure." My personal reaction to this vacillates between stimulation and distraction. G. J.



© LEONTYNE PRICE: *Opera Arias*. Verdi: *Aida*: *Ritorna vincitor*; *O patria mia*. *Il Trovatore*: *Tacea la notte . . . Di tale amor*; *D'amor sull'ali rosee*. Puccini: *Madama Butterfly*: *Un bel dì*; *Tu, tu, piccolo iddio*. *La Rondine*: *Che il bel sogno*. *Tosca*: *Vissi d'arte*. *Turandot*: *Signore ascolta*; *Tu che di gel sei cinta*. Leontyne Price (soprano); Rome Opera House Orchestra, Oliviero di Fabritius and Arturo Basile cond. RCA Victor LSC 2506 \$5.98, LM 2506 \$4.98.

Interest: Favorite arias
Performance: Tops
Recording: Tops
Stereo Quality: Vivid and realistic

After the accomplishments of the last two seasons, capped by her brilliant conquest at the Metropolitan, detailed critical comments about Leontyne Price in such a recital would surely lead to needless repetition. For this is golden singing for any age. If her voice is yet a shade too light to be ideal for Aida, the Puccini arias are all one could ask for, and more; every one of the six excerpts is a poignantly characterized, admirably controlled, and carefully polished gem.

The valid complaint is about the program: It isn't every day that RCA Victor

can record Verdi arias with Leontyne Price. So why repeat the *Il Trovatore* scenes from the complete recording, and why not, instead, ask her to sing excerpts from *Nabucco*, *Macbeth* or *Don Carlo*? Or is the out-of-the-way repertoire still considered the exclusive domain of Maria Callas? The orchestral background and recorded sound are exemplary. A beautiful disc. G. J.

© SERATA NAPOLETANA. A. Scarlatti. *Concerto Grosso No. 3, in F*. Leo: *Concerto in D for Cello, Strings, and Continuo*. Durante: *Concerto in F Minor for Strings and Continuo*. Pergolesi: *Concerto in G for Flute, Strings, and Continuo*. Enzo Altobelli (cello) and Severino Gazzelloni (flute); I Musici. Epic BC 1119 \$5.98.

Interest: Eighteenth-century gems
Performance: Full-bodied
Recording: Bright
Stereo Quality: Good

The collection of pieces on this I Musici recording has been given the over-all title of *Serata Napoletana* because the four works, all of them by Neapolitans, could conceivably have been heard at a typical entertainment held in one of Naples' aristocratic residences during the early eighteenth century. The program, no part of which is particularly new to records, is a delightful one, Francesco Durante's *Concerto in F Minor* being the most serious of the group. I Musici provide lively, well-integrated performances throughout.

Enzo Altobelli's rich playing of the Cello Concerto by Leonardo Leo (1694-1744) does not, unfortunately, include any additional embellishments, but then the entire ensemble's approach to this type of music is more vigorous and full bodied than is stylistically appropriate as regards Baroque performance practice. The sound in stereo, albeit a little overbright, has good definition and spread. I. K.

© CESARE VALLETTI: *Favorite Songs*. Paisiello: *Nel cor più non mi sento*. Pergolesi: *Tre giorni son che Nina*. Giordani: *Caro mio ben*. Caccini: *Amarilli*. Gluck: *O del mio dolce ardor*. Martini: *Plaisir d'amour*. Donaudy: *Vaghiissima sembianza*; *O del mio amato ben*. Quilter (arr.): *Drink to Me Only*; *Believe Me if All Those Endearing Young Charms*; *Blow, Blow, Thou Winter Wind*. Dello Joio: *There is a Lady Sweet and Kind*. Rachmaninoff: *The Isle*; *In the Silence of the Night*. Grieg: *I Love Thee*; *A Dream*. Cesare Valletti (tenor); Leo Taubman (piano). RCA Victor LSC 2540 \$5.98, LM 2540 \$4.98.

Interest: Well-known art songs
Performance: Polished and tasteful
Recording: In actual concert
Stereo Quality: Slight

As was accomplished at a similar event in 1959, RCA Victor captures here a vital portion of Cesare Valletti's recital in Town Hall, New York, on October 28, 1960. These well-known songs—among which the Dello Joio song is the only novelty—receive interpretations from this gifted tenor that are, save for an occasional lack of clarity in English diction, models of graceful, intelligent musicity. For a location recording, the engineering is creditable. There is a great deal of applause but, fortunately, not after each number. G. J.

HiFi/STEREO

Performance: **Firmly relaxed**
Recording: **Very good**

Already strong in modern jazz, Prestige is building its unpretentious Moodsville line, which is considerably superior in musical content to most of its kind. Here for example, Tommy Flanagan, widely respected by jazzmen, is heard with exemplary support. Flanagan is honestly a pianist—not a percussionist, as some jazz piano players have become. A sensitive musician of consistent taste, he has a flowing sense of melodic continuity and the ability to create subtly varying moods, as in his particularly lyrical unaccompanied interpretation of Duke Ellington's *Come Sunday*. This is a rare album in that it should appeal to almost any listener, with or without jazz orientation, and, at the same time, won't bore even the hippest of the jazz inner circle. N. H.

© **JIMMY FORREST: *Forrest Fire***. Jimmy Forrest (tenor saxophone), Larry Young (Hammond organ), Thorne Schwartz (guitar), Jimmy Smith (drums). *Remember; Bags' Groove; Help!*; and three others. PRESTIGE/NEW JAZZ 8250 \$4.98.

Interest: **Gutsy jazz**
Performance: **Heated**
Recording: **Loud and clear**

Jimmy Forrest has had extensive big-band and small-combo experience, and has been a member of the Harry Edison quintet for the past couple of years. Here he is placed in an instrumental setting that conjures up the atmosphere of small neighborhood clubs in the Negro sections of large cities. The main staple is blues, or blues-based, tunes. The playing is hot and direct, and the beat is deep and driving. Forrest, however, is not an imaginative soloist, so a whole set led by him lacks variety and surprise. Most substantial track is *Jim's Jams*, which is accurately described in the jacket notes as a "four-in-the-morning" blues. N. H.

Bud Freeman: *The Bud Freeman All-Stars* (see page 58).

© **HANK GARLAND: *Jazz Winds from a New Direction***. Hank Garland (guitar), Joe Morello (drums), Gary Burton (vibraphone), Joe Benjamin (bass). *All the Things You Are; Move; Relaxing*; and three others. COLUMBIA CS 8372 \$4.98.

Interest: **Moderate**
Performance: **Fluent**
Recording: **Very good**
Stereo Quality: **Good**

Hank Garland, a thirty-year-old veteran of hundreds of Nashville-based country and western recording sessions, is heard here in modern jazz. Joe Morello, of the Dave Brubeck quartet, and Joe Benjamin were flown to Nashville for the occasion, as was the seventeen-year-old Boston vibe player Gary Burton.

Garland is technically facile, and he has a neat and steady if not exhilarating beat. In ideas and emotional impact, however, he is not especially individual or forceful. Burton is similarly smooth and characterless. Morello and Benjamin provide a reliable rhythmic foundation. All told, this is a pleasant but undistinguished album. N. H.

© **BENNY GOODMAN: *The Hits of Benny Goodman. Let's Dance; Jumpin' at the Woodside; What Can I Say After I Say I'm Sorry; Stompin' at the Savoy*, and eight others.** CAPITOL T 1514 \$3.98.

Interest: **Warmed-over BG staples**
Performance: **Enervated**
Recording: **Very good**

As Benny Goodman's original versions of all these numbers are already available on LP, the only reason for buying this album would appear to be its sound quality. None of his performances here has anything of the sheen or power of the



DEXTER GORDON
A big, aggressive tenor tone

originals. The notes are delivered expertly enough, but the spirit is conspicuously absent. Even Goodman fans, who might be expected to enjoy this disc, are liable to find it bloodless. P. J. W.

© **GOODWILL AMBASSADORS OF AMERICAN JAZZ, Vol. 2.** Charles Boverly, Kamil Hala, Jan Walasek, and their jazz ensembles of Europe. *Crying Child; Red Night; Cow-Cow Boogie*; and nine others. BRUNO BR 50143 \$3.98.

Interest: **None**
Performance: **Amateurish**
Recording: **Adequate**

It's difficult to understand how Bruno could muster the gall to put these recordings on sale. The three "jazz" combos are billed as being "well known throughout Europe," but I can't find anyone who has ever heard of them. The music is imitative and consistently dull. The "original" material is banal and dated; the soloists are plodding; and the rhythm patterns are, for the most part, incredibly stiff and stale. Appropriately, the liner notes are childish. N. H.

© **DEXTER GORDON: *The Resurgence of Dexter Gordon***. Dexter Gordon (tenor saxophone), Martin Banks (trumpet), Richard Boone (trombone), Charles Coker (piano), Charles Green (bass), Lawrence Marable (drums). *Home Run; Lovely Lisa; Jodi*; and three others. JAZZ-LAND JLP 929S \$5.98.

Interest: **Hard-driving modern jazz**
Performance: **Virile**
Recording: **Good**
Stereo Quality: **OK**

In the middle and late 1940's, Dexter Gordon was a considerable influence on several fledgling tenor players. In recent

years, he's been based on the West Coast and has recorded infrequently. Judging by this October, 1960, session, Gordon's work still has an intense beat, a big, aggressive tone, and occasional thinness of ideas. (His conception on the ballad *Jodi*, however, is impressively economical and logical.) The rhythm section lays down a deeply pulsating foundation, and trombonist Richard Boone is particularly stimulating in the front line. This is a solidly competent album and should appeal particularly to those who prefer the "hard cooks." N. H.

© **AL GREY: *The Thinking Man's Trombone***. Al Grey and Benny Powell (trombones), Joe Newman (trumpet), Billy Mitchell (tenor saxophone), Charlie Fowlkes (baritone saxophone), Ed Higgins (piano), Freddie Green (guitar), Ed Jones (bass), Sonny Payne (drums). *Salty Papa; Don't Cry, Baby; Stranded*; and five others. ARGO 677 \$4.98.

Interest: **Fine modern swing**
Performance: **Lusty and free-wheeling**
Recording: **Very good**

Its coy title aside, this is a wholly satisfying collection of earnest and unpretentiously swinging numbers by a Basie-patterned medium-size band. Al Grey, who has been a sideman in just about every major jazz band of the last fifteen years, is presently lead trombonist with the Count Basie Orchestra. His burly, smearing horn gets most of the solo space in this album, and he plays with wit, dash, bite, and consistent taste. His colleagues are all members of the Basie band. Grey's own *King Bee*, a rousing, stomping blues with a real down-home flavor, is easily the most exciting track. Basie fans are sure to like this disc. P. J. W.

© **JOHN HANDY, III: *No Coast Jazz***. John Handy (alto saxophone), Don Friedman (piano), Bill Lee (bass), and unidentified drummer. *Tales of Paradise; Hi Number; No Coast*, and three others. ROULETTE/BIRDLAND SR 52058 \$4.98.

Interest: **Diffused lyricism**
Performance: **Needs more thrust**
Recording: **Good**
Stereo Quality: **Adequate**

John Handy has a thorough command of his instrument, his tonguing, for example, being especially skillful. He is also able to effect more subtle shadings of tone than most other jazz reedmen. He is primarily a lyrical player, and his romanticism is very affecting at times. What Handy lacks in this album, however, is cohesion in his solos. He tends to ramble, and there is insufficient emotional urgency in much of his work. Several of his original melodic lines are attractive, but they could be developed with more imagination. N. H.

© **ERSKINE HAWKINS: *The Hawk Blows at Midnight***. Erskine Hawkins Quintet: Erskine Hawkins (trumpet), Bob Smith (alto saxophone), Leroy Kirkland (guitar), Ernest Hayes (piano), Lloyd Trotman (bass). *Tuxedo Junction; Cherry; Deep Purple*; and nine others. DECCA STEREO DL 74081 \$4.98.

Interest: **Supper-club combo**
Performance: **Routine**

HiFi/STEREO

MORE JAZZ AND ENTERTAINMENT REVIEWS

IN BRIEF

DATA

BY RALPH J. GLEASON, STANLEY GREEN, AND NAT HENTOFF

COMMENTARY

⑤ **BASSO-VALDAMBRINI OCTET:** *A New Sound from Italy.* Oscar Valdambri (trumpet), Gianni Basso (tenor saxophone), and others VERVE MG VS 6152 \$5.98.

Despite its flag-waving liner notes, this disc fails to prove that Italian jazz amounts to much. The arrangements are of an ultra-West-Coast sparseness. *N. H.*

⑤ **FRANCIS BAY:** *Who's Afraid of the Big Band Beat?* Francis Bay Orchestra. *Skyliners; Christopher Columbus; Woodchopper's Ball;* and eight others. EPIC BN 567 \$3.98.

Aimed at those who thrive on energetic, disciplined big-band arrangements, this collection is all pretty derivative, but the Belgian conductor-arranger Francis Bay knows how to employ his woodwinds effectively. *N. H.*

⑤ **SHELLEY BERMAN:** *The Edge of Shelley Berman.* VERVE MG VS 6161 \$5.98.

This is no match for the earlier "Outside Shelley Berman" (Verve 6107). Berman's attempts to pass himself off as the befuddled every-male sound almost patronizing. Disappointing. *S. G.*

⑤ **MAYNARD FERGUSON:** *Newport Suite.* Maynard Ferguson Band. *Newport; Three More Foxes;* and five others. ROULETTE BIRDLAND R 52047 \$4.98.

Most of the arrangements here are hypertensive and short on imagination. The playing is generally too loud for too long, and the soloists are caught up in the non-stop frenzy. The results are longer on shouting power than on eloquence. *N. H.*

⑤ **ROLAND HANNA:** *Easy to Love.* Roland Hanna (piano), Ben Tucker (bass), Roy Burnes (drums). *From This Day On; Easy to Love;* and seven others. ATCO 33-121 \$4.98.

This is a pleasant but undistinctive modern-jazz piano collection. Hanna is technically assured, always smooth, but seldom intense in selections that amount to an anthology of what is safely in vogue. There are no surprises, musical or sonic. *N. H.*

⑤ **NEAL HEFTI:** *Light and Bright.* Neal Hefti Quintet. *You're Just in Love; It Had To Be You; I Won't Dance; September Song;* and six others. COLUMBIA CS 8316 \$4.98.

What Neal Hefti has done here is to try to emulate Jonah Jones and small groups like that of Kirby Stone. He tries to make the thing swing and to keep it cute, gimmicky, and melodic, but the attempt is forced—too bad, for he is a talented man. *R. J. G.*

⑤ **IRISH DANCE PARTY.** Ciaran Kelly Ceilidhe Band of Athlone. *Queen of Connemara; Ryan's Jig;* and eighteen others. RIVERSIDE RLP 12-839 \$3.98.

For listeners not attuned to authentic Irish dance music by background, temperament, or special interest, this disc is likely to pall in a short while. Still, it's a good collection of its kind—nimble and merry. *N. H.*

⑤ **JIMMY MCPARTLAND AND ART HODES:** *Meet Me in Chicago.* Jimmy McPartland (trumpet) and sextet, including Vic Dickenson (trombone) and George Wettling (drums); Art Hodes and sextet, including Pee Wee Russell (clarinet) and George Brunius (trombone). MERCURY SR 60143 \$4.98.

For stereo purposes, these Dixieland combos exchange ensemble and solo shots, and the two groups are heard together. The playing is vigorous, and there are some amusingly wry solos by Russell and Dickenson, but the over-all impact is diffused by the two-combo setup. *N. H.*

⑤ **DICK MORGAN:** *At the Showboat.* Dick Morgan (piano), Keter Betts (bass), Bertell Knox (drums). *Misty; Big Fat Mama;* and six others. RIVERSIDE RLP 329 \$4.98.

Dick Morgan, recorded at the Showboat, in Washington, plays a lot of piano quantitatively, but without communicating anything very personal. Nor does he know what to leave out; he is all over the piano. Keter Betts, heard less on the disc, is much more individual. *N. H.*

⑤ **JELLY ROLL MORTON:** *Rags and Blues. Honky Tonk Blues; Alabama Bound; If I Was a Whiskey and You Was a Duck;* and twelve others. RIVERSIDE RLP 140 \$4.98.

This is the third of a projected series of extracts from Jelly Roll Morton's historic Library of Congress recordings. The processing and editing are not of the best, but there are some great things on this disc. *R. J. G.*

⑤ **PEREZ PRADO:** *Big Hits by Prado.* Perez Prado Orchestra. *Cherry Pink and Apple Blossom White; Mambo No. 5; Patricia;* and nine others. RCA VICTOR LSP 2104 \$4.98.

These are self-conscious, if entertaining, stereo re-runs of some of Prado's emphatic hits—and of some others as well. His approach is predictably stylized, but stereo does lend some extra impact. *N. H.*

⑤ **RONNIE ROSS AND ALLAN GANLEY:** *The Jazz Makers.* *Pitiful Pearl; The Moonbather; The Country Squire;* and five others. ATLANTIC SD 1333 \$5.98.

This English duo faithfully pattern their work on American jazz style, but neither man communicates the same feeling, although both are competent professionals. *R. J. G.*

This is Erskine Hawkins' first album with the kind of small combo he has been leading recently around the supper-club circuit. During the 1930's and 1940's, Hawkins' reputation was built on the relaxed, swinging quality of his big band rather than on his own capabilities as a trumpeter, and he remains little more than an adequate soloist. The other horn, Bobby Smith, has a hard, clear tone and a direct style somewhat reminiscent of Tab Smith, but he, too, is unoriginal. The rhythm section is occasionally forced into a shuffle style, apparently in imitation of Jonah Jones. Leroy Kirkland's arrangements are undistinguished, as is the album as a whole. N. H.

ROY HAYNES TRIO: *Just Us*, Roy Haynes (drums), Richard Wyands (piano), Eddie DeHaas (bass). *Down Home; Sweet and Lovely; As Long as There's Music*; and four others. PRESTIGE/NEW JAZZ 8245 \$4.98.

His trio was in existence only a few months before Roy Haynes disbanded it to go on tour with the Stan Getz combo, but they achieved a unity and rapport and balance that make this album a joy. The players never strive to overreach each other, and they produce a series of relaxed, cohesive, discreet performances. Richard Wyands is a piano soloist who combines the virtues of Mose Allison and Red Garland, and Eddie DeHaas shows himself to be a bass player of uncommon power and taste. Haynes, as usual, is impeccably correct. P. J. W.

© **AL HIRT: *The Greatest Horn in the World.*** Al Hirt (trumpet); orchestra, Henri René cond. *Let's Do It; Undecided; To Ava;* and nine others. VICTOR LSP-2366 \$4.98.

Al Hirt's billing here as "the greatest horn in the world" is a massive overstatement. Hirt first made a small reputation as a flashy Dixieland player. Now in the big time, he has become more and more of a specialty act and a good deal less of a musician. His technique is excellent; his tone is big, round, and warm; and he has the capacity for sweeping lyricism. But he cannot resist pyrotechnics and irrelevant effects for their own sake; he plays with the music rather than trying to play it. Victor might next try matching him and the Barnum and Bailey band. *N.H.*

© **JAZZ COURIERS:** *The Message from Britain.* Tubby Hayes (tenor saxophone, vibraphone, and flute), Ronnie Scott (tenor saxophone), Terry Shannon (piano), Kenny Napper (bass), Phil Seamen (drums). *Easy to Love; Autumn Leaves; Love Walked In;* and four others. JAZZLAND JLP 934S \$5.98.

Although this is one of the more impressive recordings of British modern jazz released in this country, the music is derivative. The major soloist is Tubby Hayes, a fiery tenor saxophonist who obviously has been keeping up with American developments. The other tenor, Ronnie Scott, is competent but less adventurous. The rhythm section is vigorous, with Terry Shannon providing several lucid, cohesive solos. The set, recorded in London in 1959, was the last album made by the Jazz Couriers as a unit. N. H.

⑤ **HAROLD LAND:** *Eastward Ho!* Harold Land (tenor saxophone), Kenny Dorham (trumpet), Amos Trice (piano), Clarence Jones (bass), Joe Peters (drums), *So in Love; Slowly; Okay Blues*; and two others. JAZZLAND ILP 933\$ \$5.98.

Harold Land and Kenny Dorham are usually soloists of considerable interest. Land's forte is hard-driving emotion, while Dorham at his best is a lyrical trumpeter of growing individuality. In this session, however, neither was ignited, possibly because of an undistinguished rhythm section. One original, the waltz *Triple Trouble*, is worth trying again on a more salubrious day. N. H.

® **NICK LaROCCA:** *Nick LaRocca Dixieland Jazz Band.* Sharkey Bonano and Mike LaLa (trumpets), Bill Bourgeois and Pinky Vidovich (clarinets), Bill Craiz (trombone), Armand Hug (piano), Joe Capraro (banjo), Emil Christian and Chink Martin (bass and tuba), Monk Hazel (drums), Thomas Jefferson (vocals). *Tiger Rag; Float Me Down the River; Weary Blues;* and five others. SOUTHLAND SLP 230 \$4.98.

Nick LaRocca, cornetist and leader of the Original Dixieland Jazz Band, the first jazz



group to record (1917) and achieve a widespread popularity, died in the latter part of February. This disc, recorded under his supervision shortly before his death, will stand as a sort of memorial to

him and his music. The group here, composed of a number of the finest white New Orleans jazzmen, plays with reverence and spirit, and manages to make this music wholly convincing—no mean feat these days. There is a relaxed, comfortable feel to all of the tunes, and the four ODJB original numbers that have been included are far and away the most attractive tracks on the record. Slight surface hiss on my copy.

P. J. W.

⑤ **MODERN JAZZ QUARTET:** *European Concert.* Milt Jackson (vibraharp), John Lewis (piano), Percy Heath (bass), Connie Kay (drums). *Django; Bluesology; I Should Care; La Ronde;* and eleven others. ATLANTIC SD 2-603 \$9.98.

Most of the selections in this impressive two-disc set, the first concert recording of the Modern Jazz Quartet, taped during a European tour over a year ago, are represented in far more satisfactory versions in previous albums. Not that this is not an important set — it is. However, it does present the group in a program made up mainly of its staples, and few of the performances have the cohesiveness, ardor, or finality of the earlier versions. The several selections—such as *I Remember Clifford*, *Round Midnight*, and *It Don't Mean a Thing*—outside its normal repertoire are, to my way of thinking, the most consistently rewarding numbers in the program, and the entire fourth side is magnificent. On all the tracks the quartet plays with limpid grace, quiet elegance, urbanity, and the sensitive group interaction that has by now come to be taken for granted—and this is testimony enough to the extraordinarily high level of their accomplishment.

P. J. W.

® **PRESTIGE BLUES-SWINGERS:** *Stasch.* Coleman Hawkins (tenor saxophone), Jerome Richardson (alto saxophone and flute), Pepper Adams (baritone saxophone), Idrees Sulieman (trumpet), Roy Gaines (guitar), Ray Bryant (piano), Wendell Marshall (bass), Walter Bolden (drums). *Trust in Me; Skrook; My Babe;* and three others. **PRESTIGE/SWINGVILLE** 2013 \$4.98.

Interest: **Nostalgic**
Performance: **Robust**
Recording: **Good**

This is an odd mixture conducted by arranger Jerry Valentine and a pickup band. Much of the session sounds like an attempt to recapture the flavor and style of the semi-commercial bonds of the 1930's and early 1940's that played dances and the more informal rooms in Negro neighborhoods. The sidemen were often good jazz players, but the arrangements, as here, were usually routine and more conducive to fun and games than to foreground listening. Similarly dated is the logy, sentimentalized ensemble writing for the ballads. The soloists are uneven, with Coleman Hawkins and Idrees Sulieman the most impressive players.

N.H.

80

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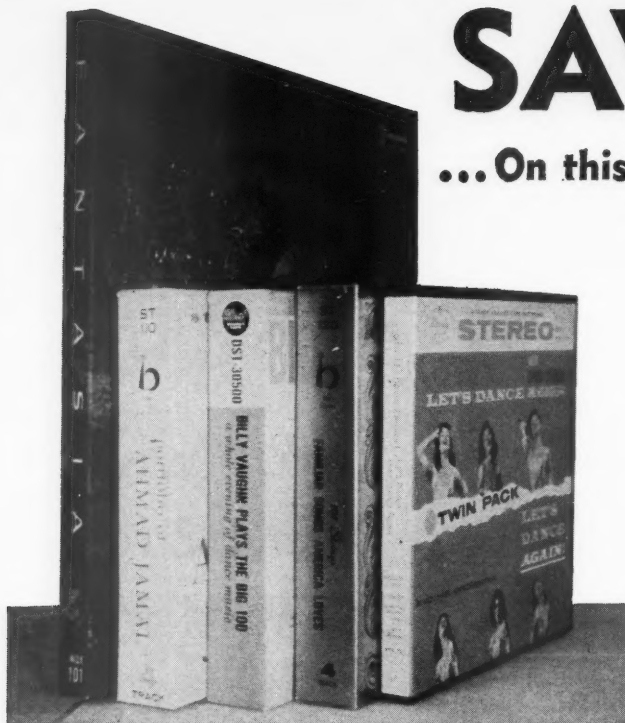
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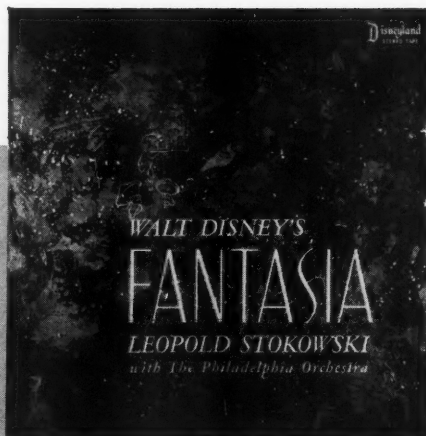
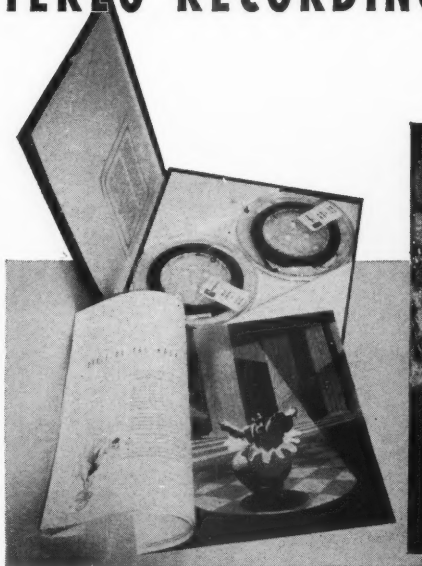
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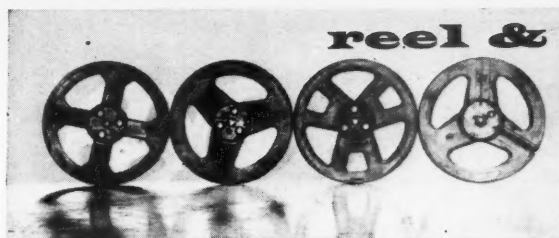
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4-TRACK CLASSICS

Ⓢ **ARNOLD: Guitar Concerto, Op. 67.** Julian Bream (guitar); Melos Ensemble, Malcolm Arnold cond. **GIULIANI: Concerto for Guitar and Strings.** Julian Bream (guitar); Melos Ensemble. RCA VICTOR FTC 2049 \$8.95.

Interest: Smallish
Performance: Top-drawer
Recording: Excellent
Stereo Quality: Impeccable

It is questionable whether the recorded literature for the guitar has been usefully expanded with this offering. Mauro Giuliani was born in 1780 and died in 1840. The best of his concerto's three movements is a touching siciliano, and the vivacious rondo finale is chatty fun, but the work is of slight importance. The British composer Malcolm Arnold has worked up an uneven mixture of contemporary, neo-classic, and jazz-and-blues styles in his concerto, which he wrote for Julian Bream. The material is fetchingly scored but mostly banal; even the slow movement, a memorial to Django Reinhardt, leaves the listener with little to cherish. Like the Giuliani work, it is brilliantly played and recorded in impeccable stereo. *E.S.B.*

Ⓢ **BEETHOVEN: Symphony No. 5, in C Minor, Op. 67; Symphony No. 1, in C Major, Op. 21.** Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCJ 80065 \$9.95.

Ⓢ **BEETHOVEN: Symphony No. 3, in E-flat, Op. 55 ("Eroica"); Symphony No. 8, in F Major, Op. 93; Overture to Fidelio, Op. 72; Coriolan Overture, Op. 62; Overture to The Creatures of Prometheus, Op. 43.** Suisse Romande Orchestra, Ernest Ansermet cond. LONDON LCK 80066 \$11.95.

Interest: Less than might be
Performance: Marred
Recording: Variable
Stereo Quality: Some problems

The best performances here are those of the Eighth Symphony, which is clear in detail and sunny in spirits suffusing all, and the *Prometheus* Overture, which is steady and effective. The performances of the other works are shot through with instabilities of tempo and flaccid phrasings. There are more potently communicative tape versions of both the "Eroica" (Szell

For Epic) and Fifth (Reiner for RCA Victor) symphonies. The London sound varies. The illusion of depth is excellent and the stereo spread average, but the bass tends to tubbiness, with the focus overmuch on the right channel, and in the Eighth Symphony the directionality seems inconsistent. *E. S. B.*

Ⓢ **BERLIOZ: Roman Carnival Overture, Op. 9; Beatrice and Benedict Overture; Corsair Overture, Op. 21; Benvenuto Cellini Overture, Op. 23. The Trojans: Royal Hunt and Storm.** Boston Symphony Orchestra, Charles Munch cond. RCA VICTOR FTC 2059 \$8.95.

Interest: Some great Berlioz
Performance: Mostly excellent
Recording: Superb

Has the "Royal Hunt and Storm" music, a fine smasher for stereo, ever before sounded so fresh? The sense of being in Symphony Hall listening to the Boston



GARY GRAFFMAN
The effect is magical

Symphony is complete; you can very nearly forget the mediation of the recording altogether. The other works are also well done. *E. S. B.*

Ⓢ **BRAHMS: Hungarian Dances: Nos. 1, 5, 6, 7, 12, 13, 19, 21. DVORAK: Slavonic Dances: Op. 46, Nos. 1, 3, 8; Op. 72, Nos. 1, 2.** Vienna Philharmonic Orchestra, Fritz Reiner cond. LONDON LCL 80069 \$7.95.

Interest: High
Performance: Idiomatic
Recording: Excellent
Stereo Quality: Excellent

Reiner is a superb conductor for all these dances, and I especially like his musing way with Dvorak's Op. 72, No. 2, one of the composer's loveliest creations. The

Brahms sequence has equal charm, though one might single out the performances of the plaintive little No. 13, in D, and the familiar No. 1, in G minor. The recording does well by the fine orchestral playing, with excellent stereo depth and width and rich sound, especially in the Brahms. *E. S. B.*

Ⓢ **BRAHMS: Symphony No. 1, in C Minor, Op. 68; Academic Festival Overture, Op. 80.** Columbia Symphony Orchestra, Bruno Walter cond. COLUMBIA MQ 337 \$7.95.

Interest: A standard great
Performance: Loving
Recording: Good
Stereo Quality: Odd balances

This is a big, long-striding, slowish-paced performance of Brahms's First Symphony—calm, warm, and powerful, though with some instabilities of tempo in the last movement. Walter's *Academic Festival Overture* is a tingling joy. The engineers have gotten good stereo depth and quite a bit of separation, but the violins, while never really harsh in sound, crowd forward too insistently. *E. S. B.*

Ⓢ **CHOPIN: Piano Concerto No. 1, in E Minor, Op. 11. MENDELSSOHN: Capriccio Brillant, Op. 22.** Gary Graffman (piano); Boston Symphony Orchestra, Charles Munch cond. RCA VICTOR FTC 2050 \$8.95.

Interest: Major recording
Performance: Tops
Recording: Fine
Stereo Quality: Fine

How pleasant the results of good teamwork, first-class technique, and complete musicianly freedom from mannerisms can be! Listen to Graffman, quietly strumming the bardic opening of the Mendelssohn; hear Munch slip into the picture with his great orchestra. The effect is magical. In the Chopin, the artist's lovely piano tone—the Victor engineers have recorded it beautifully—ravishes the senses, and the collaboration of pianist and conductor is entirely responsive to the shape and pace of the music, save for Munch's curiously bumpy reading of the first bars. The sound is superb. *E. S. B.*

Ⓢ **DVORAK: Symphony No. 5, in E Minor, Op. 95 ("From the New World").** Columbia Symphony Orchestra, Bruno Walter cond. COLUMBIA MQ 339 \$7.95.

Interest: Favorite
Performance: Masterly
Recording: Few problems
Stereo Quality: Good

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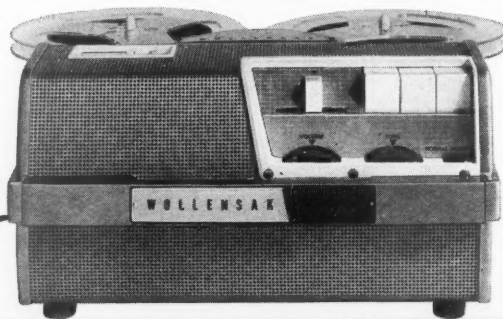
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Scarcely a stranger to tape—this is its fourth four-track taping—Dvořák's "New World" Symphony is heard in a carefully drawn yet vigorous, unfussy performance, with one of the most arresting statements of the first movement to be found anywhere. Only the finale does not ring with the spirit of affirmation that Dvořák wrote into it. The stereo is very good, although fuller bass and less emphasis on the first violins could have made it even better.

E. S. B.

© **LISZT: Hungarian Rhapsody No. 2, in C-sharp Minor.** ENESCO: *Rumanian Rhapsody No. 1, in A Major, Op. 11.* **SMETANA: The Moldau; Overture to The Bartered Bride.** RCA Victor Symphony Orchestra, Leopold Stokowski cond. RCA Victor FTC 2058 \$8.95.

Interest: **Brilliant showpieces**
Performance: **Exciting**
Recording: **Stereo emphasis**
Stereo Quality: **Too much spread**

This recording is a remarkable stereo excursion, even though there is overmuch emphasis on separation at the expense of depth. The Liszt rhapsody recaptures in contemporary terms the exciting effect of Stokowski's celebrated recording with the Philadelphia Orchestra, made a quarter-century ago. In the other pieces, works that move along straighter lines, there are more touches that could be called fussy and also some orchestral imprecisions. Still, there is sorcery in the sound. The review copy had some print-through. E. S. B.

© **MASCAGNI: Cavalleria Rusticana.** Giulietta Simionato (mezzo-soprano), Santuzza; Mario del Monaco (tenor), Turiddu; Cornell MacNeil (baritone), Alfio; Anna Raquel-Satre (mezzo-soprano), Lola; Anna di Stasio (mezzo-soprano), Mamma Lucia. St. Cecilia Academy Chorus and Orchestra, Rome, Tullio Serafin cond. LONDON LOH 90032 \$12.95.

Interest: **Sicilian slice-of-life**
Performance: **Good but not great**
Recording: **Vivid**
Stereo Quality: **Effective**

I have not heard the only other stereo *Cavalleria Rusticana*, the RCA Victor disc set LSC 6059 with Renata Tebaldi, Jussi Bjoerling, and Ettore Bastianini; but this tape is a vivid recording job on Mascagni's terse and passionate little opera. What is missing in this performance is the sense of swift dramatic fatality in the action, of white-hot love and hatred. Tullio Serafin's conducting is obviously knowledgeable but lacks tension, and the hearer too often gets the feeling that the principal singers are playing to the microphones, not to each other.

Mario del Monaco's distinctly unrefined way of singing here happens to be well in character, but only in his scene with Santuzza does his vocalizing take on the heat of passion. Cornell MacNeil's entrance is not especially well sung or dramatically convincing, but he improves later on. Anna Raquel-Satre, as Lola, and Anna di Stasio, as Mamma Lucia, are first-rate.

It is good to have *Cavalleria Rusticana* on a single tape, but I would have to be a real tape buff in order to give up the

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WESTMINSTER WTC 150 \$7.95.

Interest: Great scores
Performance: Workaday
Recording: Serenade brilliant
Stereo Quality: Good

These are, at best, workmanlike performances. The *Eine kleine Nachtmusik* is played with an Edwardian burliness, and Boulton takes an unreasonably slow tempo in the finale. The great G Minor Symphony fares even less well; if the dullness had been contrived it could hardly have weighted the music down more. Here the sound is boxy and monochromatic, in contrast with the exquisite pale warmth of the upper strings and the sturdy full bass of the *Eine kleine Nachtmusik*. Stereo depth and separation are good, and hiss is satisfactorily low. E. S. B.

© PROKOFIEV: *Peter and the Wolf*. Beatrice Lillie (narrator); London Symphony Orchestra, Skitch Henderson cond. SAINT-SAËNS: *Carnival of the Animals*. Beatrice Lillie (narrator); Julius Katchen and Gary Graffman (pianos); London Symphony Orchestra, Skitch Henderson cond. LONDON LCL 80061 \$7.95.

Interest: Dubious
Performance: Composers and poet suffer
Recording: Full of tricks
Stereo Quality: Medium abused

It could be said that Saint-Saëns' *Carnival of the Animals* got a new lease on life when Ogden Nash's clever verses were superimposed, with Noel Coward setting the standard for a dryly elegant reading of them. If the rhymes somehow clash with the score, Beatrice Lillie's didactic yet coy delivery further dulls the edge of the musical fun. In *Peter and the Wolf*, the Bidrum Vabish revision of the narrative is glib and tiresome, and Miss Lillie does not help matters. Throughout both works the engineers give us Lillie all over the place, and there are zoo noises preceding *Carnival of the Animals*. Graffman and Katchen are thoroughly capable pianists, but Henderson is not very imaginative in his shaping of this music. E. S. B.

© RESPIGHI: *The Pines of Rome*. GABRIELI: *Sonata pian e forte*. CESTI: *Tu mancavi a tormentarmi*. FRESCO-BALDI: *Gagliarda*. PALESTRINA: *Adramus te*. Symphony of the Air, Leopold Stokowski cond. UNITED ARTISTS TC 2213 \$7.95.

Interest: Stokowski readings
Performance: Good
Recording: Good
Stereo Quality: Excellent

Stokowski plays the popular Respighi tone poem with emphasis on its coloristic rather than its tumultuous qualities. The result is a pleasure from the musical standpoint, even if he does choose to make free with Respighi's orchestration in the closing pages. Admirers of the conductor will delight in the fine playing and beautiful recording of the early Italian pieces (all but the Gabrieli are heard in Stokowski transcriptions). Particularly in the Palestrina, Stokowski, with the expert engineering collaboration of Robert E. Blake, achieves

an amazing re-creation of the Philadelphia Orchestra sound that was his glory in the 1930's. The tape background noise, however, is a trifle high. D. H.

© SCHUMANN: *Piano Concerto in A Minor, Op. 54*. Wilhelm Backhaus (piano); Vienna Philharmonic Orchestra, Günter Wand cond. *Waldscenen, Op. 82*. Wilhelm Backhaus (piano). LONDON LCL 80063 \$7.95.

Interest: Solid
Performance: Powerhouse
Recording: Piano clangs
Stereo Quality: OK

The concerto is given a powerful performance, with moments that are brusque and moments that are jovial. Backhaus brings to it a ruggedly Beethovenian weight and a certain disdain for the gentler graces; his Schumann shouts and sings. Others have played the work with more charm, but such moments on this tape as the exultant climax at the end of the first movement are very hard to resist.

Backhaus's reading of the *Waldscenen* is sturdy, straightforward—and just short of magical. There is slight hiss and print-through, but this is less bothersome than the rather clangy piano tone, which is more noticeable in the *Waldscenen* than in the concerto. E. S. B.

© POP CONCERT U.S.A. Gould: *American Salute*. Anderson: *Serenata*. Copland: *Rodeo: Three Dance Episodes*. Bernstein: *Overture to Candide*. Piston: *Ballet Suite from The Incredible Flutist*. Cleveland Pops Orchestra, Louis Lane cond. EPIC EC 808 \$7.95.

Interest: Quality pops
Performance: Fine
Recording: Bright
Stereo Quality: Variable

These are peppy, fetching performances. The vivid Copland and Piston dances are the important listening here. The Bernstein, a satire-flecked piece with many busy notes and no really catchy tunes, is the only real curiosity, but it is one that neither arrests nor really entertains. The bright sound, clean in instrumental detail, leans a bit to the left channel in the Anderson, Copland, and Gould pieces.

E. S. B.

4-TR. ENTERTAINMENT

© CAMELOT. Original-cast recording. COLUMBIA OQ 344 \$9.95.

Interest: Less than *My Fair Lady*
Performance: First-rate
Recording: Tops
Stereo Quality: The big stage

Those tape listeners who have seen and liked *Camelot* may well want this recording to remind them of it. To others, who (like the reviewer) have not seen the show but who have happy memories of Lerner and Loewe's *My Fair Lady*, the music of *Camelot* may well seem an ornate disappointment. The cast is admirable, and every word is crystal-clear. Richard Burton is more youthful and debonair than the traditional image of King Arthur; he emerges both wise and wistful in the title song and in the gentle "What Do Simple Folks Do?" Julie Andrews, singing in

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pearly, perfectly-pitched tones, is at her best in "The Lusty Month of May" (she puts a wonderful twist on the word "Lusty") and "I Loved You Once in Silence," which has distinct overtones of Schubert. Robert Goulet, the Lancelot, has a manly baritone voice. One of the better songs is surely "The Seven Deadly Virtues," which is pungently put across by Roddy McDowall. But the spirit and substance of *My Fair Lady* haunts this later enterprise. Columbia has developed a spacious, big-stage sound that is a pleasure to listen to.

E. S. B.

© **DO RE MI** (Garson Kanin, Jule Styne, Betty Comden, Adolph Green). Original-cast recording: Phil Silvers, Nancy Walker, John Reardon, David Burns, George Mathews, George Givot, Nancy Dessault, and others; orchestra and chorus, Lehman Engel cond. RCA VICTOR FTO 5006 \$8.95.

Interest: **Not A-1 Broadway**
Performance: **Good**
Recording: **Faithful**
Stereo Quality: **Good**

Given a cast headed by Nancy Walker and Phil Silvers in a show with Comden and Green lyrics, music by Jule Styne, and a book by Garson Kanin, you might expect the ingredients to add up to something with nuclear power. Alas, the happy explosion never really takes place. *Do Re Mi* may well be great fun when you can see Mr. Silvers and his fellow conspirators scheme genially in "It's Legitimate" or watch Miss Walker, as his faithful stage wife, tell her troubles in her best flat, tough style in "Waiting, Waiting." But in

the recording these numbers are merely mildly amusing. The songs for the romantic leads, Nancy Dessault and John Reardon, come off a cut better; Miss Dessault's "Cry Like the Wind" really fills the stereo stage. The recording is generally faithful to these powerhouse doings, with spread emphasized over depth. There is slight print-through—and was it really necessary to place Silvers and Miss Walker at the left-right extremes in their duet "Take a Job?"

E. S. B.

© **EILEEN FARRELL: I've Got a Right to Sing the Blues!** Eileen Farrell (soprano); orchestra, Luther Henderson cond. *Blues in the Night; I'm Old Fashioned; Supper Time; Looking for a Boy*; and eight others. COLUMBIA CQ 343 \$6.95.

Interest: **The other Farrell**
Performance: **Overwhelming**
Recording: **Overwhelming**
Stereo Quality: **Very good**

Eileen Farrell is obviously having a ball here, and she can do anything with that tremendous voice. She purrs, she shouts, she puts it right there; there's an awful lot of sound on this tape, and she accounts for most of it. Just push the "play" control on your machine—and stand back.

E. S. B.

© **MORMON TABERNACLE CHOIR: A Mighty Fortress.** Mormon Tabernacle Choir, Richard P. Condie cond. Alexander Schreiner and Frank Asper (organists). *A Mighty Fortress; How Firm a Foundation; Behold the Great Redeemer Die; Onward Christian Soldiers*; and ten others. COLUMBIA MQ 338 \$7.98.

Interest: **Favorite hymns**
Performance: **Good**
Recording: **Excellent**
Stereo Quality: **Remarkable**

The clarity of enunciation, precision, lovely tone, and fine intonation of the Mormon Tabernacle Choir are marvelous. In the twenty-two hymns on this tape the treatment is straight and stately, dignifying the more sentimental music but plodding a bit in the vigorous offerings. The depth, directionality, and spread of the sound are remarkable, but listening would be more comfortable if the recording were less close-to.


E. S. B.


© **ODETTA AT CARNEGIE HALL.** Odetta (vocals and guitar); Bill Lee (string bass); Choir of the Church of the Master, Dr. Theodore Stent cond. *Gallows Pole; John Riley; Prettiest Train*; and twelve others. VANGUARD VTC 1630 \$7.95.

Interest: **High**
Performance: **Hypnotic**
Recording: **First-rate**
Stereo Quality: **Very good**


When Odetta sings a song, it stays sung. Moving through a widely varied program of folk material with her deep, rich, texturally flawless voice, she belts out wall-poppers like *Red Clay Country* and *Gallows Pole* and the tremendous unaccompanied preaching spiritual *God's A-gonna Cut You Down* with hypnotic fervor. In quiet songs she is equally compelling, as in the English ballad *John Riley* and the beautiful *When I Was A Young Girl*, a woman's version of the cowboy song *Streets of Laredo*. The singer's own guitar

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accompaniments are appropriate and well
played. In the last four numbers, all sus-
tained affairs with chorus, there are some
lapses from pitch. The recording, which
puts the soloist firmly front and center on
the stereo stage, is excitingly close-to.

E. S. B.

© SPECTACULAR HARPS. Robert
Maxwell and his Orchestra. *Happy Days
Are Here Again; The Simple Things;
Harp Tango (El Choclo); It's A Sin To
Tell A Lie*; and nine others. MGM STC
3836 \$7.95.

Interest: Pop harp
Performance: Clever
Recording: Good
Stereo Quality: Directional

Harpist-arranger Robert Maxwell, better
known as the composer of *Ebb Tide*, has
provided clever treatments here, but only
in rare moments does he allow his instru-
ment to sound in its generally accepted
classical character.

He allocates the solo harp to the right
channel, places electric guitar and (or) dou-
ble-bass on the left, and uses a small but
effective "orchestra" in these selections that
call for rhythm accompaniment.

The arrangements are saved from medi-
ocrity through Maxwell's discreet and
tasteful use of limited instrumentation,
and by his own agility. J. T.

© DELLA REESE. Della Reese (vocals);
orchestra, Neal Hefti cond. *And the Angels
Sing; I'll Get By; Blue Skies*; and nine
others. RCA VICTOR FTP 1008. \$7.95.

Interest: Raucous pops
Performance: Sturdy
Recording: Brittle
Stereo Quality: Pronounced

Miss Reese is the Teresa Brewer of her
age bracket. She sings with a strident qual-
ity that sometimes makes one think the
tape is at the wrong speed. On the whole,
this is music for teenagers or for rock-and-
roll fans. R. J. G.

© WILDCAT (N. Richard Nash, Cy Cole-
man, Carolyn Leigh). Original-cast record-
ing: Lucille Ball, Keith Andes, and others;
orchestra and chorus, John Morris cond.
RCA VICTOR FTO 5004 \$8.95.

Interest: Good Broadway show
Performance: Top
Recording: Very good
Stereo Quality: Very good

Almost any good show has at least one
song worth remembering. *Wildcat* has two.
"You're a Liar," is the noisier one—a fine
example of the battle-of-the-sexes number,
mutual-abuse division. But the bright and
catchy one that is likely to outlive the
good show is "Give a Little Whistle." Both
are top vehicles for Lucille Ball and her
leading man, Keith Andes. The rest of
the story, about how a tough, pretty, gold-
hearted girl dynamites her way into a
gusher of oil, is embellished with lesser
tunes, most of them good fun, thanks
partly to Carolyn Leigh's bouncy lyrics.
The tape puts the listener front-row cen-
ter, with the stage doings ranged far and
wide over the area between one's speakers.
There is a touch of print-through audible
at some of the pauses. E. S. B.

HIFI/STEREO

Recording: OK

S. G.

S.G.

JUNE 1961

S. G.



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S.G.

S.G.

All three men are show-business pros, and they have an intriguingly wide repertory that takes in specially adapted material such as the show-stopping *The Monks of St. Bernard*, sung in French, and the



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old Yiddish favorite, *Rumania, Rumania*. They are even bold enough to tackle *Madeira M'Dear*, by the British team of Michael Flanders and Donald Swann, although I prefer the composers' less hokey approach. But the boys do put on a great show. S.G.



Ⓜ GERMAINE MONTERO: *Montmartre la Nuit*. Germaine Montero (vocals); orchestra, Philippe-Gerard cond. *Je voulais des soleils*; *Paris Canaille*; *Le chat de la voisine*; and eleven others. VANGUARD VRS 9082 \$4.98.

Interest: **Certainement**

Performance: **Dramatique**

Recording: Bon

Germaine Montero has a remarkably dramatic, earthy voice that she uses with rare intelligence and artistry. Most of the items in this recital were written by such outstanding French composers as Leo Ferré, Marguerite Monnot, and Philippe-Gérard (who conducts the orchestra), and they have supplied her with a splendid lot of songs embracing a wide variety of themes. Among them are such pleasures as the propulsive *Jazz Band* (by Ferré), the stylishly Kurt Weillish *C'est à Hambourg* (by Mlle. Monnot), and *La complainte du bon pasteur*, a rather bloody tale incongruously mated to a rollicking peasant air. Translations are on the jacket. S.G.

© **SVEN-BERTIL TAUBE:** *Sweden's Taube Sings Taube.* Sven-Bertil Taube (vocals); orchestra, Ulf Björlin cond. *Dot-tore Bordone; Serenaden i San Remo; Al Fresco;* and nine others. CAPITOL ST 10274 \$4.98.

Interest: A Swedish institution

Performance: With affection

Recording: Fine

Stereo Quality: All right

Evart Taube has long been an almost legendary figure in the musical life of Sweden, and his many songs of adventure have been accepted as something akin to genuine folk songs. Fortunately, his musical tradition continues in his son, Sven-Bertil Taube, who sings a dozen of his father's best-loved compositions with just the right note of modest and sincere understanding. The jacket translations do not do full justice to the texts. S.G.

DIANA TRASK: Diana Trask (vocals); orchestra, Glenn Osser cond. *Spring Is Here; By Myself; Let's Fall in Love;* and nine others. COLUMBIA CS 8401 \$4.98.

Interest: Some good songs

Performance: **Satisfactory pop singer**

Recording: A little sharp

Stereo Quality: Good enough

Diana Trask, a Melbourne-born and Sinatra-sponsored young singer, has a mature, warm, husky voice that she handles with professional skill. Apparently in order to show off her ability in both romantic expressions and rhythm numbers, each side of this disc is devoted to one general approach to her material: on side 1 she moans; on side 2 she jumps. Five of her numbers are from the catalog of Richard Rodgers, one of them being an ill-advised rhythmic approach to *Hello, Young Lovers* that has the young lady

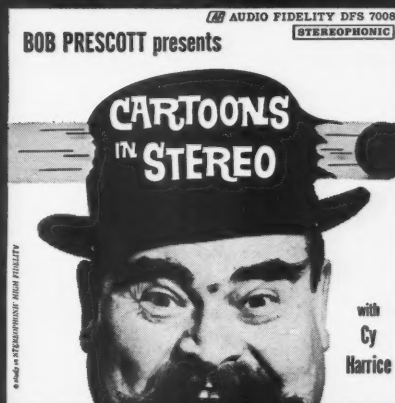
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gaily reminiscing "I had a guy of my own." Glenn Osser's backing, particularly in *By Myself* and *Temptation*, is of enormous help. S.G.

⑤ **RAY MARTIN:** *Dynamica*. Ray Martin Orchestra. *Mood Indigo*; *Stormy Weather*; *Indian Summer*; and nine others. RCA VICTOR LSA 2287 \$5.98.

⑤ **MARTY GOLD:** *It's Magic*. Marty Gold Orchestra. *That Old Black Magic*; *Magic Is the Moonlight*; *Witchcraft*; and nine others. RCA VICTOR LSA 2290 \$5.98.

⑤ **DICK SCHORY:** *Runnin' Wild*. Dick Schory's Percussion and Brass Ensemble. *Me and My Shadow*; *Love for Sale*; *Lazy Bones*; and nine others. RCA VICTOR LSA 2306 \$5.98.

Interest: If you like mobile instruments
Performance: All are imaginative
Recording: All excellent
Stereo Quality: All peripatetic

⑤ **BILLY MURE:** *Around the World in Percussion*. Billy Mure Orchestra. *Pink Hawaii*; *Spain*; *In a Persian Market*; and nine others. STRAND SLS 1021 \$2.98.

⑤ **JOSEPH MATTERA:** *Latin Percussion*. Joseph Mattera Orchestra. *Jungle Drums*; *Amapola*; *Malaguena*; and nine others. STRAND STE 1017 \$2.98.

Interest: Both moderate
Performance: Mure lively; Mattera dull
Recording: Brighter on SLS 1021
Stereo Quality: Both acceptable

⑤ **HARRY ZIMMERMAN:** *Bongos, Reeds, Brass, Vol. 2*. Harry Zimmerman Band. *Indian Summer*; *Blue Tango*; *Solidude*; and nine others. LIFE L 1002 \$4.95.

Interest: Nothing exceptional
Performance: Flashy
Recording: Satisfactory

And still the sound wave rolls on. RCA's new Stereo Action line has the instruments float from speaker to speaker as if they were on some sort of ethereal treadmill. Each of the three conductors in the series seems to favor a particular sonic trademark: Ray Martin goes in for representational sound effects (Julius Baker's flute is the bee in flight, and strings are used to create a really stormy *Stormy Weather*); Marty Gold features literal sound effects (a train in *Shuffle Off to Buffalo*, a streetcar in *The Trolley Song*); Dick Schory tries for comedy (trumpets chasing trumpets on *Portrait in Jazz*, and a musical bull-fight between trumpet and tuba on *Bully*). But a gimmick is a gimmick is a gimmick.

Strand's Elite series offers little that is exceptional, but it offers it for less—\$2.98. Of the two arrangers represented, I was much happier with Billy Mure's very bright and lively approach on the world-wide tour than with Joseph Mattera's plodding handling of miscellaneous Latin melodies.

For some reason known to its parent company, HiFiRecords, only the mono version of the Life release was sent for review. Harry Zimmerman's arrangements are flashy, and, as the oriental flavoring of *Indian Summer* would indicate, fairly incongruous. Incidentally, now that we have labels bearing the names Time and Life, can Fortune and Architectural Forum be far behind? S.G.

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© **BOB PRESCOTT: *Cartoons in Stereo.*** Bob Prescott (sound effects) and Cy Har-
rice. AUDIO FIDELITY DFS 7008 \$5.95.

Interest: Fun stuff
Performance: Clever sound effects
Recording: Great
Stereo Quality: For laughs

Bob Prescott, a sound-effects expert, has put together a good number of stereo-
phonic gags that, if nothing else, do suc-
ceed in keeping the listener curious as to
what he will pull next. The bit on Rus-
sian roulette, with the scraping sound of a
gun being pushed across a table, and the
one called "Haircut" struck me as being
the cleverest items. S.G.

© **THE PRO MUSICA EROTICA: *The
Restoration Revisited.*** No, No, Says Rose,
I'll Die; A Catch on the Midnight Cats;
Young Anthony Peeping; and seventeen
others. OFFBEAT O-4014 \$4.95.

Interest: Ribald repertory
Performance: A proper group
Recording: All right

Without question, dear reader, 'tis here
we have a popular concert that should
find favor in the heart of every wooer,
rafcal, wench, and even cuckold. From
the musical mufes of many worthies,
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Blow, and Henry Purcell, there has been
culled a goodly assortment of catches and
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and misadventures. The Pro Musica Ero-
tica, a proper complement of fingers, do
convey most admirably the sentiments,
whilst flautift and bowmen abet their ef-
forts handfomely. S.G.

**PETER SELLERS AND SOPHIA LOR-
EN** (see page 59).

THEATER

© **CAROL CHANNING: *Show Girl.***
(Charles Gaynor). Original-cast recording.
Carol Channing, Jules Munshin, Les Quat'
Jeudis; orchestra, Robert Hunter cond.
ROULETTE SR 80001 \$4.98.

Interest: Bright material
Performance: Carol Channing
Recording: Excellent
Stereo Quality: Generally very good

The few revues shown on Broadway these
days seem to have something of a night-
club air about them, and this is especially
true of *Show Girl*, Carol Channing's near-
one-woman revue, which is quite obvi-
ously based firmly on the routine that she
has been doing in clubs around the
country.

As its name implies, the show is con-
cerned mostly with various aspects of the
theater as viewed by composer-lyricist
Charles Gaynor and interpreted by Miss
Channing, and although she is nobly sup-
ported by Jules Munshin and a French
singing quartet known as Les Quat' Jeudis,
Show Girl is primarily a showcase for her
talents. Alternately squealing and purring
her way through the numbers, Miss Chan-
ning is all feline wonderment and wide-
eyed innocence.

Five of the numbers on this disc were

previously recorded by Vanguard (VRS
9056), but the audio quality was atrocious:
Roulette's sound is excellent. S. G.

© **A WALTZ DREAM (excerpts).** (Oscar
Straus, Felix Dörmann, Leopold Jacob-
son). Roland Neumann, Else Liebesberg,
Peter Minich, Hans Strohbauer, Eva Kas-
per, Elisabeth Sobota, and others; Vienna
Volkoper Chorus and Orchestra, Franz
Bauer-Theussl cond. RCA VICTOR LSC
2407 \$5.98.

Interest: Yes indeed
Performance: Fine company
Recording: Fine
Stereo Quality: Good enough

To American listeners, the name of Oscar
Straus is known chiefly because of his score
for *The Chocolate Soldier*. However, *A
Waltz Dream*, which he had written the
previous year, in 1907, was really the work
that won him status as one of the foremost
post-Strauss composers of Viennese oper-
etta. It remains, along with Lehár's *The
Merry Widow*, the apotheosis of this style
of musical theater, and its sentimental,
Graumarkian story is a mirror of the light-
hearted gaiety of Vienna just after the turn
of the century.

This new RCA recording of excerpts
from *A Waltz Dream* is a complete delight.
The voices of the principals, particularly
Peter Minich and Eva Kasper, are well



EARL SCRUGGS
The five-string banjo sizzles

trained and well suited to their roles, and
Franz Bauer-Theussl keeps things moving
at a lilting pace. As for the score itself, I
find it a more completely satisfying work
even than *The Chocolate Soldier*, whose im-
pudent, satirical Shavian story seems to me
to have inhibited Straus's natural gift for
composing swirling arias and duets. In *A
Waltz Dream*, with no plot of any import-
ance to worry about, he was able to turn
out one gay and romantic melody after
another—"Ich hab' mit Freuden angehört"
to describe the wonders of Vienna; the
swooping waltz duet "Komm her, du mein
Reizendes"; the comic duet "Piccolo! Pic-
colo!"; the joyous "Macht's auf die Tür'n."
The most exciting piece in the score, how-
ever, is still the magnificent "Leise, ganz
leise," sung by two exuberant young men
as they listen to the dipped-in-honey
strings of an all-girl orchestra.

There is intelligent stereo placement on
the record, and all the songs are described
in the jacket notes. S. G.

FOLK

© **EWAN MACCOLL: *The Best of Ewan
MacColl.*** Ewan MacColl (vocals), Alf Ed-
wards (concertina and ocarina), Peggy
Seeger (banjo and guitar). *The Shepherd
Lad; General Wolfe; The Deserter*; and
eleven others. PRESTIGE/INTERNATIONAL
13004 \$4.98.

Interest: Absorbing cross-section
Performance: Powerfully personal
Recording: Good

Ewan MacColl is a Scots-born actor who
has also become in recent years an excep-
tionally expressive singer of folk songs. He
is an expert storyteller in music, and he
always avoids the self-conscious dramatic
stance of the too-polished concert per-
former. MacColl has the ability to make
his audience believe in his own personal
involvement in the songs, including those
far removed in origin from the Scots ma-
terial he heard as a boy.

In the first of what should be a long
series for Prestige's new International
series, MacColl has chosen wisely from many
sources. There are venerable British bal-
lads, deep-water sailors' songs, jaunty pub
tunes, and several other varieties of folk
expression. Particularly memorable are a
chilling, unaccompanied version of *The
Cruel Mother*, a story of infanticide that
has variants throughout northern Europe,
and a fresh, unbowedlerized version of *The
Foggy Dew*. N.H.

**RAKHEL: *Israeli, Yemenite, Greek, and
Ladino Songs*** (see page 58).

**JEANNIE ROBERTSON: *Scottish Bal-
lads and Folk Songs*** (see page 59).

© **EARL SCRUGGS AND LESTER
FLATT: *Foggy Mountain Banjo.*** Earl
Scruggs (banjo); Lester Flatt (guitar);
Foggy Mountain Boys. *Sally Ann; Reu-
ben; Cumberland Gap*; and ten others.
COLUMBIA CS 8364 \$4.98.

Interest: Smoking blue grass
Performance: Euphoric
Recording: Excellent
Stereo Quality: Superior

Earl Scruggs has been an influential stylist
in the country-music field, particularly
among banjoists involved in the sizzling
blue-grass music, of which the Flatt-and-
Scruggs Foggy Mountain Boys are among
the most authoritative exponents. In blue-
grass mountain music, the five-string
banjo often takes the lead, and the per-
formances are among the freshest and
most exuberant examples of collective im-
provisation in contemporary music—in-
cluding jazz.

Here is an all-instrumental collection of
this postgraduate hillbilly music, which,
as historian-participant Mike Seeger has
noted, "is directly related to the old corn-
shucking party banjo and fiddle music as
well as to the ballad songs and religious
music of the Southern mountains." The
instrumental virtuosity required of a first-
rate blue-grass band is dazzling, and all
concerned here have it, particularly the
high-speed Mr. Scruggs. N.H.

HiFi/STEREO

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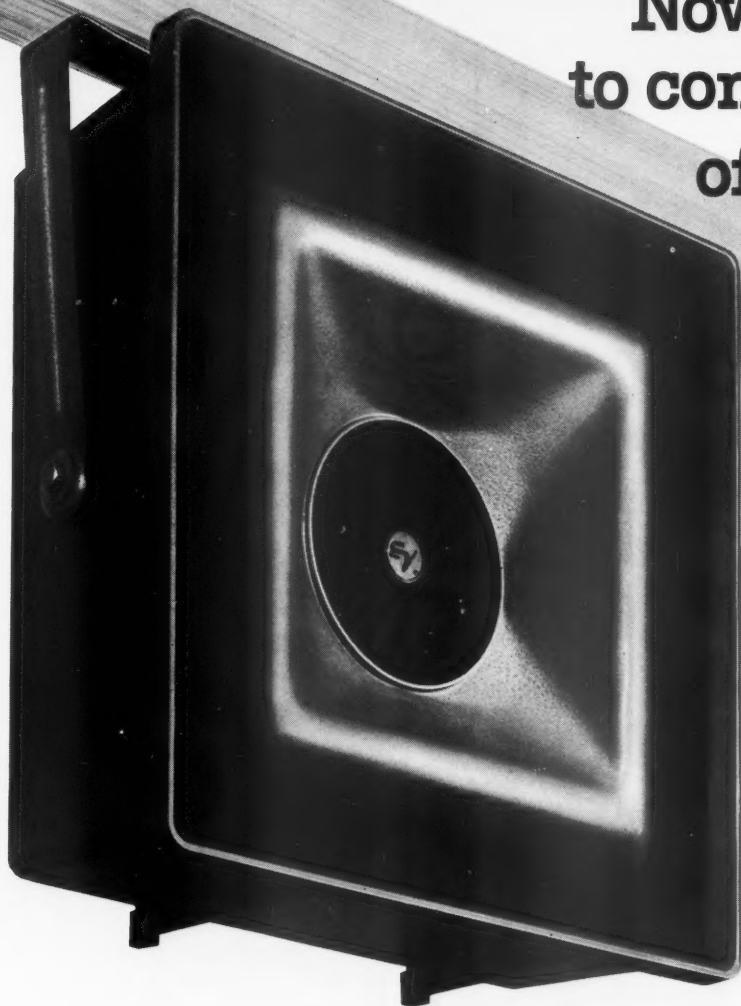
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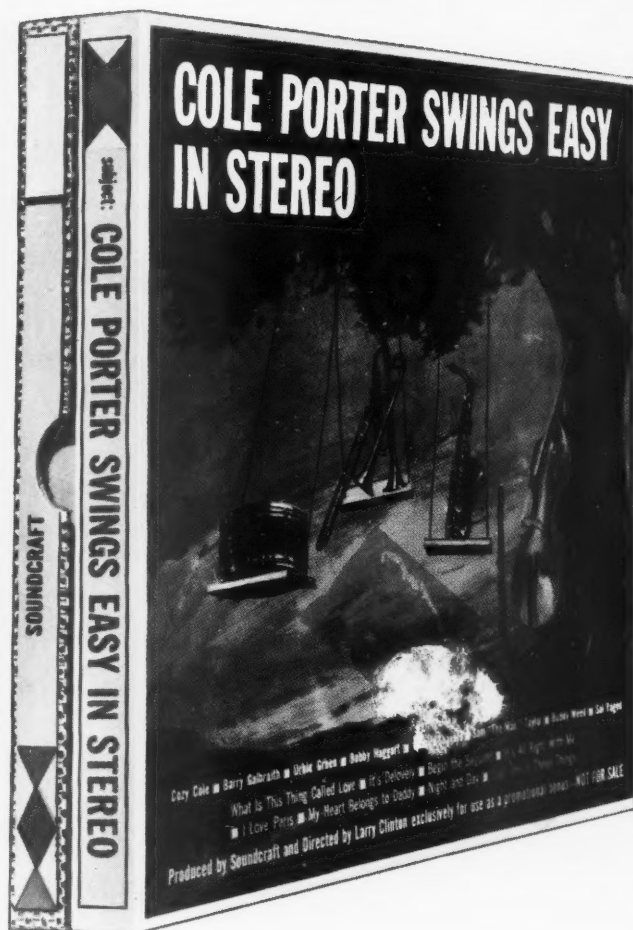
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